

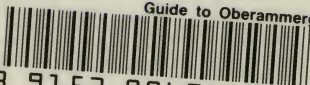
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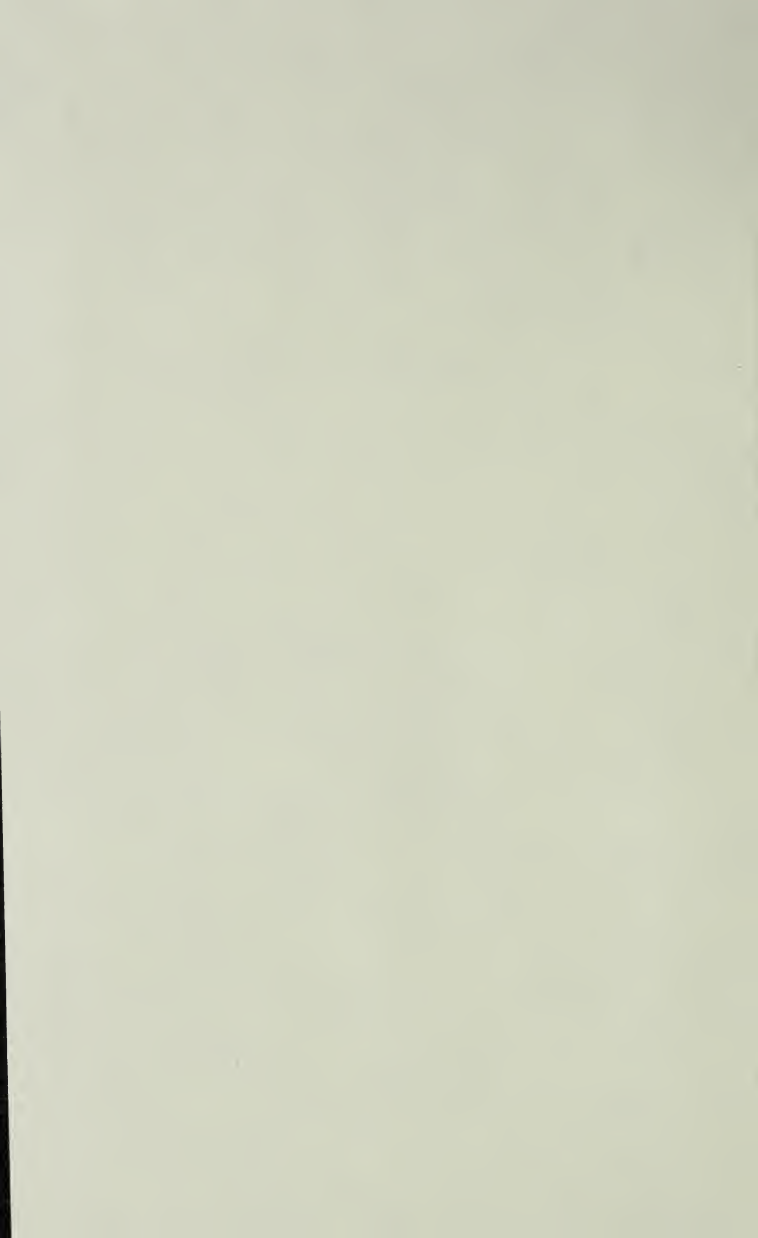


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Guide to Oberammergau

Oberammergau and its Passion Play

with numerous illustrations and the
portraits of the principal performers.

2nd revised edition, from official sources by

Monsignore JOSEPH SCHRÆDER

prelate of the household of the Vatican,
chief priest of Oberammergau,
hon. member of the Passion
Play Committee.

Translated from the German

by

REGINALD MAXSE.



MUNICH 1910.

HEINRICH KORFF (late C. v. Lama) Kochstrasse 12.

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Preface to the first edition.

Having been requested by friends to write a few words about Oberammergau and its Passion Play, it was not my intention to increase by a still further publication the flood of literature, already existing and still appearing about this interesting village. But the thought, that much of what has been written contains a great deal that is unreliable and therefore not beneficial to the Passion Play, prompted me to undertake this little work, all the more so, since I felt that no one is better fitted to give exact information about this parish than its priest and pastor, especially after more than ten years' active service within it. I have endeavoured to select from the great number of works existing on this subject that which seemed to me the most suitable, and have blended this with additions of my own into one harmonious whole. I took the honour and glory of my parishioners as my standard, yet without hiding anything of the truth. From this point of view let me recommend this small book to the favour of the future visitors of the Passion Play.

Oberammergau, March 1st 1900.

The author.

Preface to the second edition.

The kind reception, which this book met with in 1900, has induced me to re-edit the same, enlarged, revised, and containing many notes, not found in other guidebooks.

May this publication not only be a "guide" to the Passion Play, but also a pleasant souvenir of Oberammergau to all its visitors.

Oberammergau, January 1910.

The author.

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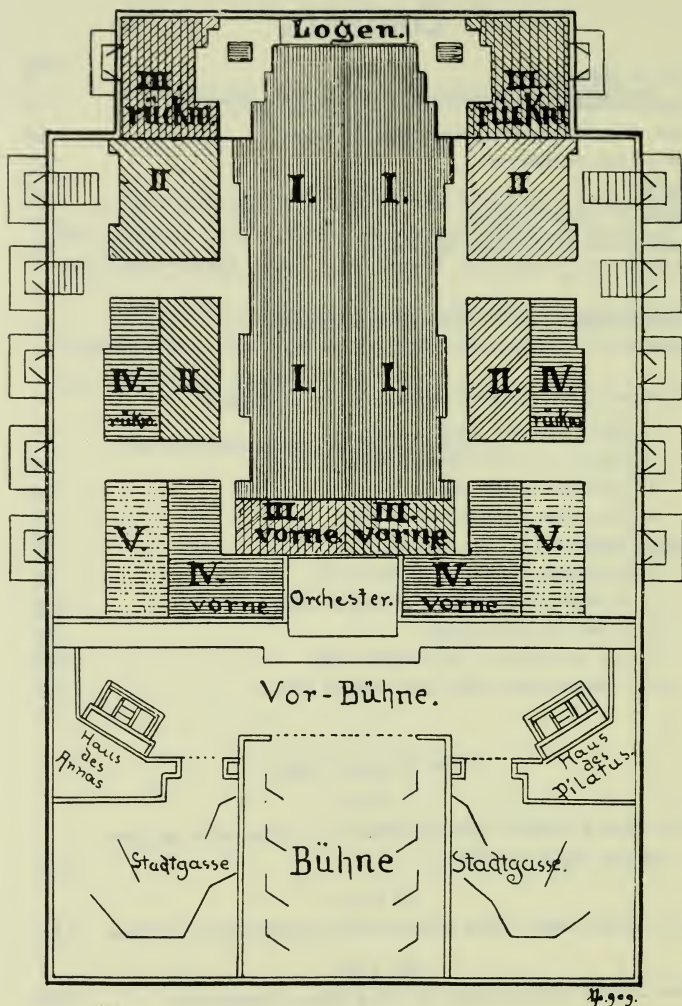
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Plan of the theatre.

Prices of seats.

Royal box seats, limited number	20 M.
1 st seats	10 M.
2 nd seats	8 M.
3 rd seats	6 M.
4 th seats	4 M.
5 th seats	2 M.

Notice.

1. All seats are numbered.
 2. Smoking is strictly prohibited in and before the building.
 3. During the performance no photographs may be taken.
 4. Owing to the want of a cloak room at the theatre, ladies are earnestly requested to leave their large hats at home and only to take a light head-dress into the theatre.
 5. Every kind of applause is forbidden, as unseemly to the solemnity of the Passion Play.
-

Days of Performances.

11th May — dress rehearsal.

May	16 th	22 nd	29 th						
June	5 th	12 th	19 th	24 th	26 th	29 th			
July	3 rd	10 th	17 th	20 th	24 th	27 th	31 st		
August	3 rd	7 th	10 th	14 th	17 th	21 st	24 th	28 th	31 st
September	4 th	8 th	11 th	18 th	25 th				

Should the crowd of visitors be so large, that the huge auditorium of 2100 sq.-metres be not sufficient to hold them, the play will be performed in precisely the same manner the day following.

Geographical notes.

From Oberammergau to Ettal — 6 km.

»	»	» Oberau — 11 km.
»	»	» Garmisch-Partenkirchen — 22 km.
»	»	» Mittenwald — 39 km.
»	»	» Zirl, Innsbruck — 68 km.
»	»	» Murnau — 24 km.
»	»	» Munich — 99 km.
»	»	» Linderhof — 11 km.
»	»	» Plansee — 24 km.
»	»	» Reutte — 50 km.
»	»	» Hohenschwangau 65 km.

List of the performers of the Passion Play 1910

1. First manager Ludwig Lang, director of the carving school.
 2. Second manager Hans Mayr, dealer. No. 31. [No. 57.]
 3. Musical conductor Ludwig Wittmann, schoolmaster. No. 58.
 4. Second musical conductor Ferdinand Rutz, carver. No. 27 i.
 5. Prologue Anton Lechner, drawing master. No. 13.
 6. Leader of the choir Jakob Rutz, smith. No. 70.
 7. Chief controller Franz Rutz, merchant. No. 62.
 8. Chief cashier Joseph Leiss, tailor. No. 106.
-

- | | |
|--|---|
| 1. Christ | Anton Lang, potter. No. 19. |
| 2. Mary | Ottillie Zwink, painter's daughter. No. 56. |
| 3. Peter | Andreas Lang, sculptor No. 110 b. |
| 4. John | Alfred Bierling, plumber. No. 67. |
| 5. Judas Iscariot | Johann Zwink, painter. No. 56. |
| 6. Philip | Andreas Braun, sculptor. No. 22. |
| 7. Thaddaeus | Joseph Kurz, cleaner of roads. No. 107. |
| 8. Simon | Martin Hochenleitner, cooper. No. 37. |
| 9. Jacob the elder | Matthias Dedler, carver. No. 181 a. |
| 10. Jacob the younger | Benedict Klucker, farmer. No. 84. |
| 11. Thomas | Anton Mayr, carver. No. 37 b. |
| 12. Andrew | Alois Gerold, shoemaker. No. 146. |
| 13. Matthew | Joseph Albrecht, sculptor. No. 17. |
| 14. Bartholomew | Balthasar Keller, carver. No. 65. |
| 15. Joseph of Arima-
thea | Peter Rendl, sculptor. No. 181. |
| 16. Nicodemus | Wilhelm Lang, sculptor. No. 27 g. |
| 17. Simon of Bethany | Thomas Rendl, carver. No. 109. |
| 18. Simon of Cyrene | Andreas Kratz, cleaner of roads. No. 137. |
| 19. Lazarus | Richard Lang, carver. No. 36. |
| 20. Mary Magdalene | Marie Mayr. No. 72. |
| 21. Martha | Victoria Bauer. No. 120. |
| 22. Veronica | Marie Schmid. No. 15. |
| 23. Pontius Pilate | Sebastian Bauer, burgomaster. No. 120. |
| 24. Herod | Hans Mayr, dealer. No. 31. |

25. Caiaphas, high-priest		Gregor Breitsamter, house-owner. No. 76d.
26. Annas, high-priest		Sebastian Lang, beadle. No. 73.
27. Nathaniel	} priests	Rupert Breitsamter, carpenter. No. 5.
28. Ezekiel		Sebastian Schauer, dealer. No. 3c.
29. Joshua		Melchior Breitsamter, carver. No. 179.
30. Sadok		Martin Oppenrieder, carver. No. 121b.
31. Amiel		Johann Lang, carver. No. 3d.
32. Mereri		Klemens Gindhart.
33. Archelaus, rabbi		Wilhelm Rutz, baker. No. 52.
34. Rabinth	} pharisees	Eduard Uhl, carver. No. 181c.
35. Dariabas		Rochus Lang, potter. No. 1.
36. Jehoshaphat		Martin Liebherr, farmer. No. 125.
37. Oziel		Dominikus Klamer, carver. No. 119.
38. Amon		Andreas Böld, carver. No. 121a.
39. Saras		Andreas Wiedemann, farmer. No. 39.
40. Samuel		Georg Schallhammer, carver. No. 80.
41. Ptolemaeus		Alois Samm, cleaner of roads. No. 23b.
42. Nathan		Joseph Bierling, carver. No. 23c.
43. Solomon		Peter Nairz sen., cleaner of roads. No. 170.
44. Gerson		Andreas Albrecht, carver. No. 96.
45. Jacob, rabbi	Alois Schmid, sculptor. No. 113.	
46. Serubabel, servant of the Temple		Arnold Lang, carver. No. 86.
47. Dathan	} buyers and sellers in the Temple	Andreas Mayr, hotel proprietor. No. 131.
48. Ephraim		Roman Gast, painter. No. 2a.
49. Moses		Alois Guggemoos, sculptor. No. 18.
50. Kore		Joseph Hochenleitner, carver. No. 133.
51. Esron		Joseph Haser, carver. No. 181c ^{1/2} .
52. Booz		Andreas Lindele, daily labourer.
53. Abiron		Emanuel Lang, sculptor. No. 86.
54. Longinus, centurion		Anton Haser, sculptor. No. 122a.
55. Selpha, leader of a gang		Peter Nairz jun., carver. No. 170.
56. Barabbas		Joseph Daisenberger, daily labourer. No. 23d.
57. Eleazar	} false witnesses	Anton Albl, carver. No. 136a.
58. Gad		Michael Daisenberger, wood-feller. No. 21.
59. Nun		Sebastian Albl, daily labourer. No. 176.
60. Raphim		Leopold Mayr, sculptor. No. 27c.
61. Eliab		Johann Hett, carver. No. 101.
62. Mark, a publican		Andreas Stadler, carver. No. 99.
63. Chief licitor		Roman Bierling, carver. No. 77a ^{1/2} .

Guardian angels.

Sopranos: Hedwig Bierling, Barbara Breitsamter, Helene Breitsamter, Ludovika Gindhard, Rosa Hönig, Maria Klammer, Creszentia Lechner, Josepha Leiss, Anna Reiser, Magdalena Rutz, Franziska Zwink.

Contraltos: Emma Gast, Cäcilia Gerold, Josepha Gstaiger, Johanna Härtle, Maria Hochenleitner, Emanuela Lang, Luzie Lang, Luise Lang, Hermine Leiss, Anna Rutz, Theresia Rutz, Josepha Steidle, Viktoria Zwink.

Tenors: Georg Bierling, Faustin Lang, Theodor Lang, Paul Mayr, Guido Mayr, Hans Spegel, Robert Steidle, Oskar Zwink.

Basses: Andreas Böld jun., Ferdinand Hochenleitner, Joseph Reiser, Hugo Rutz, Maximilian Schwald, Ludwig Wolf, Hubert Zwink.

Hotels.

1. Wittelsbacher Hof (Ignatz Kelz), 50 rooms.
2. Hotel Osterbichl (Andreas Mayr), 40 rooms.
3. Alte Post (Anton Preisinger), 25 rooms.
4. Bahnhof-Hotel (Anton Bierling), 16 rooms.
5. Ambronia (Johann Wolf).
6. Bachfranzt (Peter Beutler)
7. Rose (Max Schilcher).
8. Stern (Franz Mammhofer).
9. Theaterhotel (Eduard Lang).
10. Turmwirt (Joseph Wolf).
11. Weisses Lamm (Johann Dedler).
12. Weisses Rössl (Leo Rutz).



Means of communication.

Oberammergau has a railway, post-office, telegraph-office and telephone. A service of government motors runs between Oberammergau and Oberau. The road from Oberammergau over Linderhof, Reutte to Hohenschwangau is closed to motors. At Oberammergau, to the south on the road to Ettal, quite close to the village, a garage of 450 meter for motors has been erected by the firm L. Strohmeyer of Constance (the architects of Zeppelin's air-ship shed), where about 200 cars can be stored at a fixed and moderate tax. Connected herewith are also rooms for the chauffeurs, a sale-room for motor cars and requisites, and a repair-shop. (See advertisement.) All motor-cars must have cleared the entrance to the theatre a quarter of an hour before the beginning of the play; cars may arrive at the entrance to the theatre only a quarter of an hour after the close of the performance.

Direct trains run from Munich, without change at Murnau, on the days prior to the days of performance. After the play there will also be direct trains to Munich, the first of which leaves Oberammergau half an hour after the close of the performance.

The prices of tickets for these direct trains are: I. class 9.40 M., II. class 6.20 M., III. class 4.10 M.

The direct trains take $2\frac{1}{4}$ hours to accomplish the distance between Munich and Oberammergau. Besides these, there are express and passenger trains, which take a longer time. The prices of the express are:

I. class 8.40 M., II. class 5.20 M., III. class 3.60 M. of the passenger trains:

I. class 8.40 M., II. class 5.20 M., III. class 2.75 M.



The group of the crucifixion.
Presented to the parish of Oberammergau by H. M. King Louis II.
From a photograph by Lorenz Fränzl, Munich.

Carriages with one or two horses can always be procured at Oberammergau. Every carriage must carry a copy of the official table of rates for the inspection of travellers. Complaints about overcharges must be lodged at the chancery of the parish or in the Wohnungsbureau.

Foreign money exchanged by George Gastl, No. 71, the representative of the Bavarian "Hypotheken- und Wechselbank".

Local Board and Official Institutions.

Burgomaster's-office: town-hall No. 57/II Sebastian Bauer, burgomaster.

Parochial-office: the priest's house (Pfarrhof) No. 90 Msgr. Joseph Schröder, prelate of the household of the Vatican, chief priest.

Notice: Catholic priests desirous of reading mass in the parish church are requested to introduce themselves personally on the eve between 5—6; communications by letter can, as a rule, not be taken into consideration.

Post-office: on the square No. 160, opposite "Wittelsbacher Hof". Nikolaus Nürnberger, postmaster.

Department of Woods and Forests: forester's house No. 91 Alois Gröbl, First commissioner of Woods and Forests

School of Wood-carving: No. 37 $\frac{1}{2}$. Ludwig Lang, director, No. 57/I.

Police-station: No. 141 a.

Hospital: No. 76 b.

Wohnungsbureau: No. 161, next to the town-hall.
Otto Mangold, president.

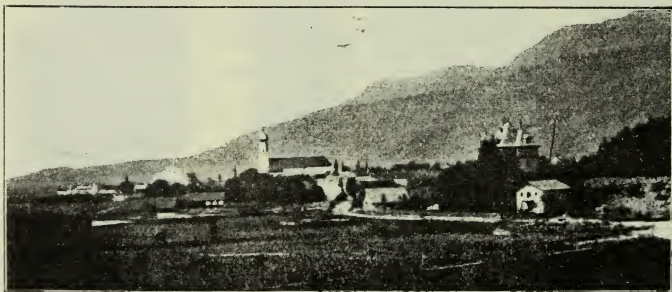
Medical officer: No. 151. Dr. med. Anton Lang.

Veterinary-Surgeon: No. 111b. Otto Mayr.

English chapel: No. 58/I, next to the town-hall, in the schoolhouse.

Textbooks in German, English and French, as well as photographs of persons or scenes out of the Passion Play can also be obtained through the Passion Play Committee or the Wohnungsbureau.

***Lectures:** Rev^d Dr. F. J. Dickie, minister to the American Embassy at Berlin 1894—1908, will hold lectures on the Passion Play every eve of a performance, half the proceeds of which will go towards charitable purposes at Oberammergau.*



Oberammergau with the castle of Hillern to the right.



A.

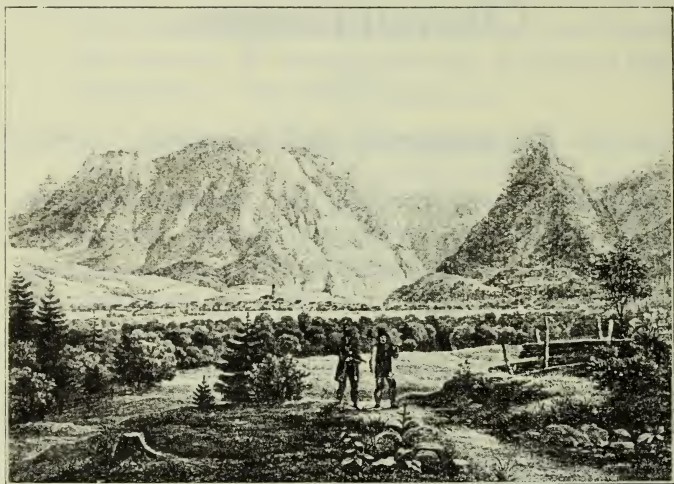
Oberammergau.

Its geography and history.

AFTER having surmounted the heights of Saulgrub the traveller, coming from Munich, has a picture of surprising loveliness before him — a long, narrow valley closed in on all sides by mountains, and at his feet below the village of Allenau, further on in the middle of the valley Unterammergau and in the distance, at the very end, Oberammergau — the goal of his journey. To the right and left are mountains of moderate altitude: Bürschling, Zahn and Kofl on the one side, Hörnle and Aufacker on the other. In front, in the middle rises the Laber, between this mountain and the Kofl is a narrow passage, the former military and commercial road between Italy (Verona) and Germany (Augsburg), the mountains of Oberau forming the background.

The valley of the Ammer has nothing striking about it; the grandeur of nature is missing; the mountains are not rugged and their shapes are monotonous; there is no standing water, for the little Ammer can scarcely be counted and its banks, since its regulation, are destitute

of every charm; the greater part of the soil of the valley is moss and moor from one end to the other, and yet every one, who has once been at Oberammergau, is delighted with it. It is the air, which casts a spell over him, but not that of the mountains, for he can have that much better in other places — but it is the atmo-



Oberammergau in 1820.

sphere of the Passion Play, a religious and dramatic remembrance, which carries him back many centuries. Whosoever has once settled down at Oberammergau cannot be brought to leave it by any power on earth, and he who dwells abroad returns, if only possible, back home to his beloved Passion Play. Oberammergau, 841 metr. (2523 ft.) above the sea-level, is a not unimportant village of about 400 families and 1800 inhabitants, mostly catholic. Far from the noise and turmoil of the world, in the midst of a sparely



From a photograph by Lorenz Fränzl, Munich.

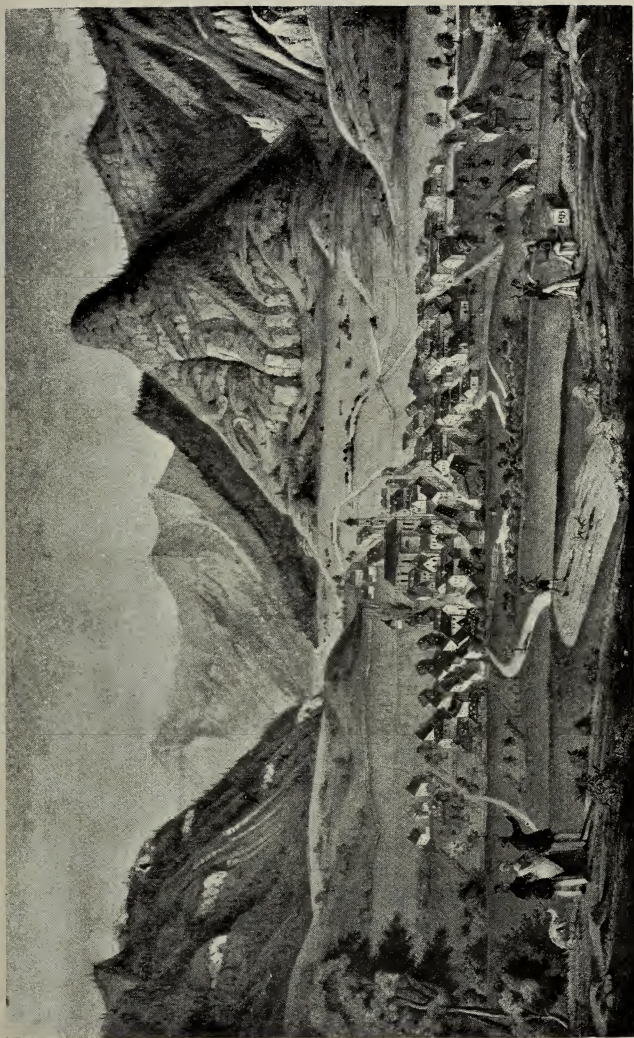
Oberammergau from the north-east.

populated country, it is only of late that the village has been more and more opened to intercourse with the outer world.

Since half a century nearly the whole of the educated world comes to Oberammergau; for in this remarkable village, hidden away in the centre of high mountains, in the contemplative solitude of its valley, a last remnant of a German national peculiarity has been preserved through hundreds of years, almost unchanged up to the present day.

Living on the boundary between the two pure Teutonic races, the Bavarians and Suabians, as they do, the inhabitants are a mixture of both. Owing to the fact that Suabia was forced by the conditions of national intercourse to look to the west, its influence was in former times incomparably more important than now, when the neighbourhood of the capital with the numerous relations which a large town has to keep up with the surrounding provinces always makes itself more felt. The Suabian accent changes perceptibly into the deeper guttural tones of the old-Bavarian mountaineers. In his intercourse with strangers the inhabitant of Oberammergau is generally very polite, but at first exceedingly reserved, although not so stiff and cold by a long way as other highlanders of his class.

He is not easily drawn out, as he has something diffident about him which is difficult to overcome; but on nearer acquaintance he is not only polite to the stranger, but communicative, friendly and obliging like every true High-German. There is no greater mistake than to think the inhabitants of Oberammergau are mere peasants and do not go beyond the narrow views of country folk in general. Certainly, they were peasants once upon a time,

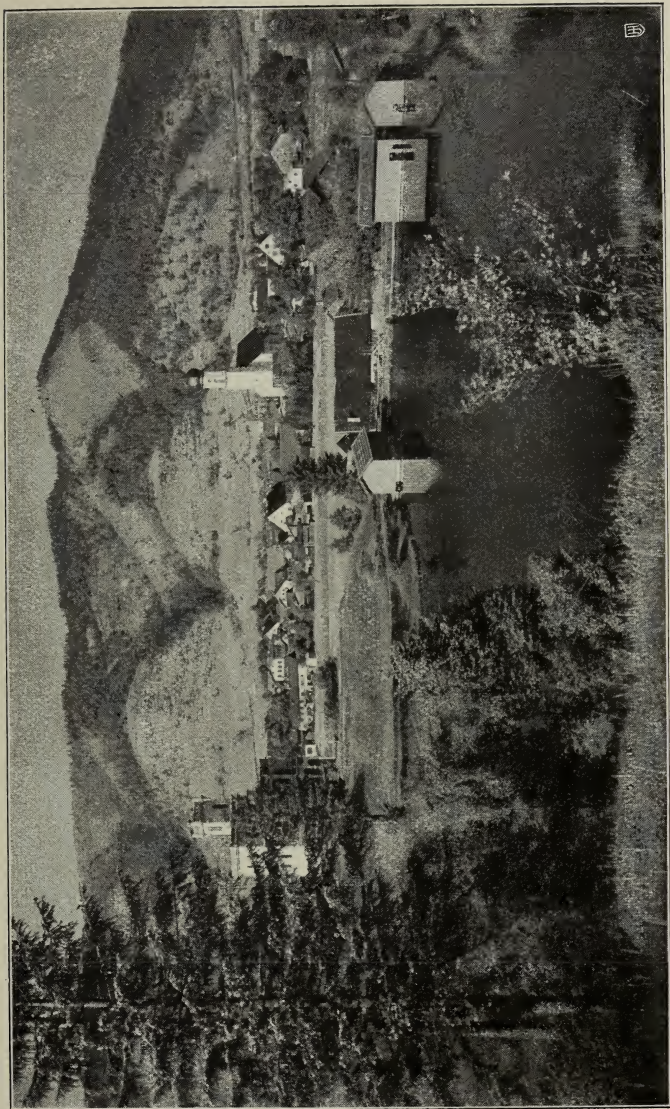


After a drawing by Jos. Ant. Lang, painter.

Oberammergau in 1842.

but they are so no longer, though there may be some who still regard them as such. Their way of living and the many years' intercourse with strangers have brought them into close contract with townpeople, though themselves dwelling in a small village in the heart of the mountains. The lifelong sedentary occupation of wood-carving combined with the air of small, low and consequently musty rooms has not specially contributed to the physical development of the inhabitants. The erect and proud bearing of other Bavarian highlanders will be found among the men just as seldom, as among the women and girls that healthy freshness which characterises their sisters elsewhere. It seems as if their former characteristic features are disappearing and giving place to a more regular, but certainly not handsomer type of face. The air is pure, but the climate rough, winter lasting generally from the middle of November till the first days of May. *In 1897 it even happened that on 15th May the snow plough had to be used to make a way for the postchaise to Oberau.* Taking an average of 10 years, mortality amounts pro thousand to 17 persons a year, 4 of which are children. Owing to their leading regular lives and partaking of wholesome and plentiful food many of the inhabitants reach a good old age and it is not uncommon to meet with nonagenarians and even yet older people. *In 1910, for example, a man will take part in the Passion Play, who had acted in it as early as 1820.*

As long as the old commercial road from Venice to Augsburg passed through Oberammergau, its prosperity increased according to its traffic. In the Middle Ages there existed here a so-called "Rottstrasse", that is to say the inhabitants of the valley had the exclusive right of supplying horses for the transport of goods from



From a photograph by Lorenz Fränzl, Munich.

Oberammergau from the lake.

Partenkirchen to Schongau, and also of keeping a storehouse in Oberammergau itself. The emperor Louis the Bavarian had specially granted them this privilege in 1332 and it was renewed for them by the Bavarian dukes in 1420.

But in the stormy wars which raged in the following centuries even in this lonely and scantily peopled mountain valley, depressing poverty took the place of former wealth. It is only of late that circumstances are beginning to improve. As an outward sign of increasing prosperity may serve the gradual disappearance of the old and more than modest buildings, which are being substituted by more comfortable dwellings. It is only to be regretted that the new houses lose that characteristic which since generations has been a special feature of Bavarian highland cottages, and submitting to the influence of town architecture completely mar the idyllic aspect of the country. The sanitary condition of the village has largely improved within the last twenty years. It was in 1890 that a hospital was built, which has been excellently furnished since; in 1891 the whole village was drained according to the system of large towns; in 1897 an immense new reservoir was constructed; in 1905 all streets were lighted up by electricity. Since then the village authorities have bought houses and torn them down to make room for larger squares, streets have been widened, the Ammer has been regulated for a long distance, and no exertions have been spared to add to the charm and beauty of the village.

It might perhaps interest the reader to know something about the taxes of Oberammergau, as well as about the means of communication.

The inhabitants paid the following taxes in 1909:

1. Government taxes	6927 M. 75 Pf.
2. Circuit taxes (44%) . . .	3048 M. 21 Pf.
3. District taxes (24%) . .	1662 M. 66 Pf.
4. Parish taxes (100%) . .	6927 M. 75 Pf.
<hr/>	
Total	18566 M. 37 Pf.

The parish budget for 1909 was:

Income	36437 M.
Expenditure	29654 M.
<hr/>	
Balance	6783 M.

Since 1900 the parish taxes have been reduced from 125% to 100% of direct government taxes; school fees have been abolished, as well as the custom of having to supply a horse, when needed.

There are, besides, 16 endowments in the parish with a capital of 150 000 M., the interest of which is used for public purposes of the parish.

The receipts of the royal post-office at Oberammergau amounted in 1908 to 36 479 M. Postal orders were taken out for 667 016 M. and 349 023 M. were paid away. 2716 telegrams were sent and received and the conversations by telephone amounted to 18 043.

32 373 tickets were issued at the railway station in the same year and 11 022 tons of goods were forwarded.

The principal occupations, besides a moderate industry, are agriculture and, above all, wood-carving. Of the 3000 ha. constituting the parish area and representing a worth of about 2½ millions of marks, 1800 ha. are in the hands of 141 proprietors, who share the profits thereof conjointly



Specimen of Oberammergauer wood-carving.

J. Albrecht, sculptor.

Gold medal at the Nürnberg Exhibition 1906.

according to "rights"; the rest of the land are meadows and pastures. The profits arising from the forests grow larger from year to year in proportion to their increase in value, and the tilled land is to a great extent exceedingly fruitful. The most important branch of industry, however, is wood-carving, which has doubtless made Oberammergau what it is to-day, and which alone has enabled this small village to perform its world-renowned Passion Play without appealing to the help of strangers. The principal actors of the Passion Play are nearly all wood-carvers.

Wood-carving.

Where we are to look for the origin of this art, whether it came from one of the neighbouring monasteries, as for instance Rottenbuch, or whether it gradually developed in the course of time in the village itself, till it reached its present height, can no longer be ascertained, neither is the solution to these questions of any importance. In any case it is exceedingly old and exercises since the 12th century a great, if not unbounded influence on the inhabitants. A great number of the village people practise this art themselves, or profit indirectly by it. In former years many of the natives brought their carvings out into the wide world themselves, and they had their own traders not only on the coasts of the North Sea and the Baltic, but beyond that, in Sweden and St. Petersburg, in which latter town a native of Oberammergau, named Daser, possessed the monopoly of importing these carvings. From Cadiz, where this trade of Oberammergau also had an agency, these connections extended in 1776 as far as



Crucifix, carved in wood.
The speciality of the Oberammergauers.
From the carving school of Hermann Rutz
at Oberammergau.

Lima on the West coast of South America. But in the beginning of the 19th century they were entirely destroyed amongst many other things by the political revolutions of the Napoleonic era. At the present time the trade is mostly in the hands of "dealers", who act as intermediaries between the artist and the public.

Such "dealers" are now:

1. Balthasar Keller.
2. Guido Lang.
3. Hans Mayr.
4. The widow of Josef Reiser.
5. Hermann Rutz.
6. Sebastian Schauer and Otto Mangold.
7. Hermann Schilcher.
8. Ludwig Veit.
9. Oscar Zwink.

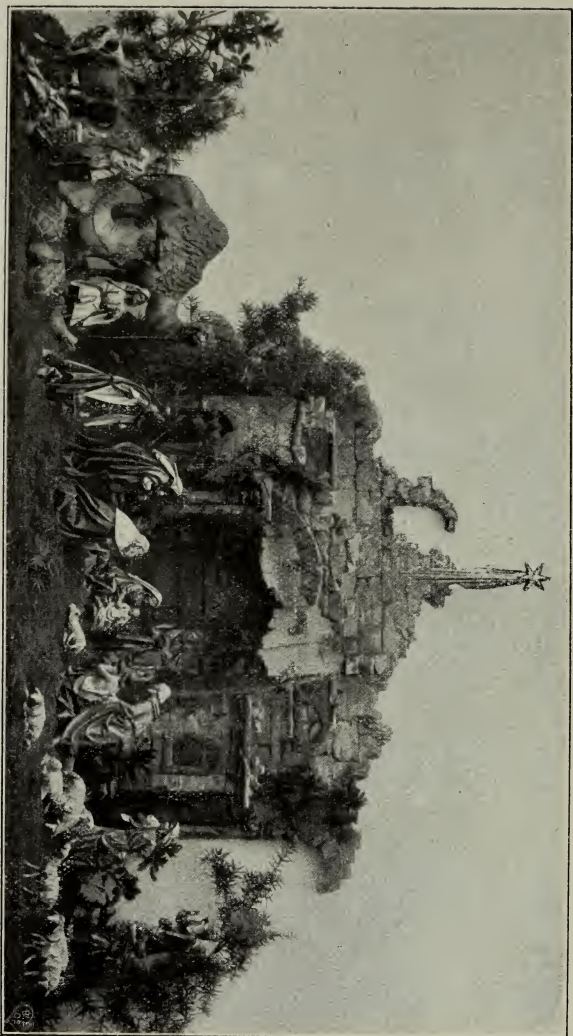
In former centuries the art of wood-carving was carried on as in a manufactory, even the children

helping from their earliest youth. At the present time still there is a strict difference between the various carvers of crucifixes, pictures, ornaments and animals. The carver,

who has practised one of these special branches, has worked on it all his life and is therefore unable to take part in more general work. To improve this doubtful state of things a drawing-school was erected at the beginning of the 19th century; in 1869 this institution was reorganised, in 1878 enlarged into a drawing and modelling school, and in 1909 a new, large school of wood-carving erected *at the cost of 107,000 M.* and excellently equipped, for which great thanks are due to the director of the school, Ludwig Lang. *At the present time there are 16 pupils for carving and 110 for drawing.* Thus the parish does its utmost to restore the former flourishing times, but what Oberammergau offers are but wild flowers in comparison to the horticulture of modern art; for the ancient, time-honoured leading position in the carving of crucifixes will hardly be reached again. Foreign competition, high import duty and the very modest wages, which stand in absolutely no relation to those of other industries, act as a check. If it was not for the fact that many of the wood-carvers possess a small cottage with a little plot of land, it would hardly be possible for some of them to meet the necessary requirements of life. In wood-carving everything is "piece-work", that is the reason why the profit is entirely dependent on the industry and skill of each individual; only a few earn 50 Pf. an hour.

The following gives the best idea of the artistic achievements of wood-carving:

At the Nürnberg exhibition of arts and industry (1896) 2 silver and 6 bronze medals were awarded to the wood carvers of Oberammergau. Ten years later at a similar exhibition held at Nürnberg the sculptors and wood-carvers of Oberammergau received 3 gold medals, 3 silver and 4 bronze ones.



Specimen of artistic wood-carving. Schauer & Mangold at Oberammergau.

Gold medal at the Nürnberg Exhibition 1906.



Specimen of Oberammergauer wood-carving.
Schauer & Mangold, sculptors.

Public Buildings.

The public buildings worthy of note are the parish church, the new Passion Play theatre, the new school of carving, the hospital and the theatre for rehearsals; besides a school, the parish has also a town hall of its own.

The present parish church was erected between 1736 and 1742 on the site of the old one, which was out of repair, and too small, having been built in the Rococo style, which was the custom in the whole of South Bavaria in the middle of the 18th century. The present church is of modest dimensions 170 ft. long, 59 ft. broad, 98 ft high and contains 5 altars. The belfry, which has been added to it, is 177 ft. in height.

In 1893 a large organ with 30 stops from the firm of Steinmeyer at Oettingen was added. In 1896 fourteen new stained-glass windows were put into the church by G. Boos of Munich; in the following year a new peal of seven bells was cast by Ham of Augsburg; in 1904 the church received a new roofing, the parish authorities contributing a share of the costs, and in 1910 the four side-altars were closed in with Rococo railings by J. Frohnsbeck of Munich. In the course of the last twenty years the amount spent on the decoration and embellishment of the church reaches the sum of 90 000 Marks.

On this occasion that generous disposition must be gratefully mentioned, with which numerous English visitors have honoured Oberammergau. Thus the new organ was a gift of Mr. A. Evans of St. Helen's near Liverpool, who himself had collected the necessary funds of 14 000 M. throughout all England. In 1900 a new example of English munificence was given to Oberammergau. The parish church received a fine processional cross to the value of 1000 M.; the town-hall was presented with a magnificent cabinet for documents (value 3000 M.), in which all records and deeds relating to the Passion Play were to be kept.

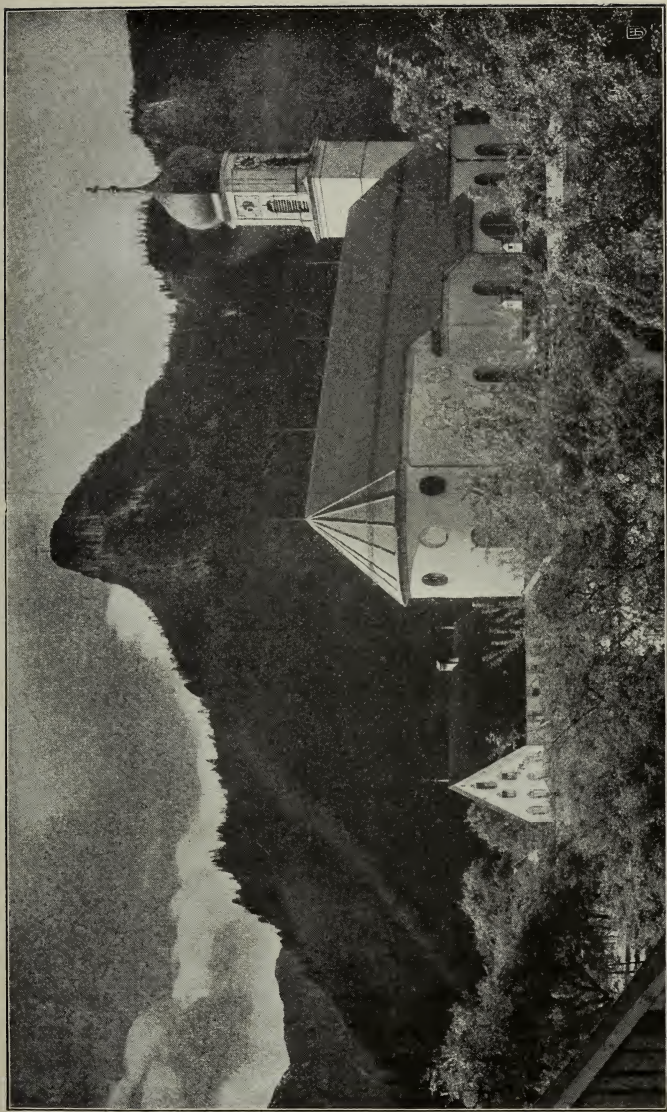


Interior of the parish church at Oberammergau.

Lastly, in 1906, Miss Millner of York, an enthusiastic admirer of Oberammergau, presented the parish with 10000 M. for the institution of an ambulance. This kind lady had collected this sum from her compatriots and had even received a considerable part of it from King Edward VII. The names of all these patrons have been placed in the records of the parish church and town-hall, as a lasting memorial.

In the churchyard, which surrounds the church, is the grave of the Reverend J. A. Daisenberger (died 1883), who will ever be remembered for his meritorious revision of the old Passiontext.

The village can boast of only one public monument, but most certainly a splendid one — the magnificent group of the Crucifixion. On 25th September 1871 King Louis II of Bavaria had been present at the performance of the Passion Play. The King was highly pleased and promised the gift of a religious work of art, as a mark of his royal thanks. The sculptor J. Halbig of Munich received the order to erect a group of the Crucifixion in stone of prodigious dimensions. The work was completed in four years and after many difficulties the monument was unveiled and consecrated on 15th August 1875 in the presence of a representative of the King and of the archbishop of Munich-Freising. — To get an idea of the size of the monument and of the difficulties caused by its transport over the steep old Ettaler road and by its erection upon the Osterbichl, it must be borne in mind that the monument weighs more than 220000 pounds, that each of the 3 figures measures 12—13 feet and that the whole structure is about 38 feet high. — In acknowledgement of the pleasure which the King had derived from the performance of the



View of the parish church at Oberammergau.
From a photograph by Lorenz Fränzl, Munich.

Passion Play in 1871 and for the purpose of encouraging the natives of Oberammergau to remain true to their traditions and not let themselves be driven into other paths by uncalled-for, ambitious critics and reformers of their sacred play, he had engraved on the reverse side of the monument, as a lasting warning, the words:

“To the natives of Oberammergau, art-loving and true to the customs of their forefathers.”

Decidedly the most beautiful testimony which a modest village parish in its artistic efforts could possibly receive from that artistic monarch, who not only loved Oberammergau from his heart, but took an interest even in the smallest proceedings of its inhabitants. Such royal words amply compensate for all attacks, which discontent, malice and lack of understanding have so often made upon Oberammergau.

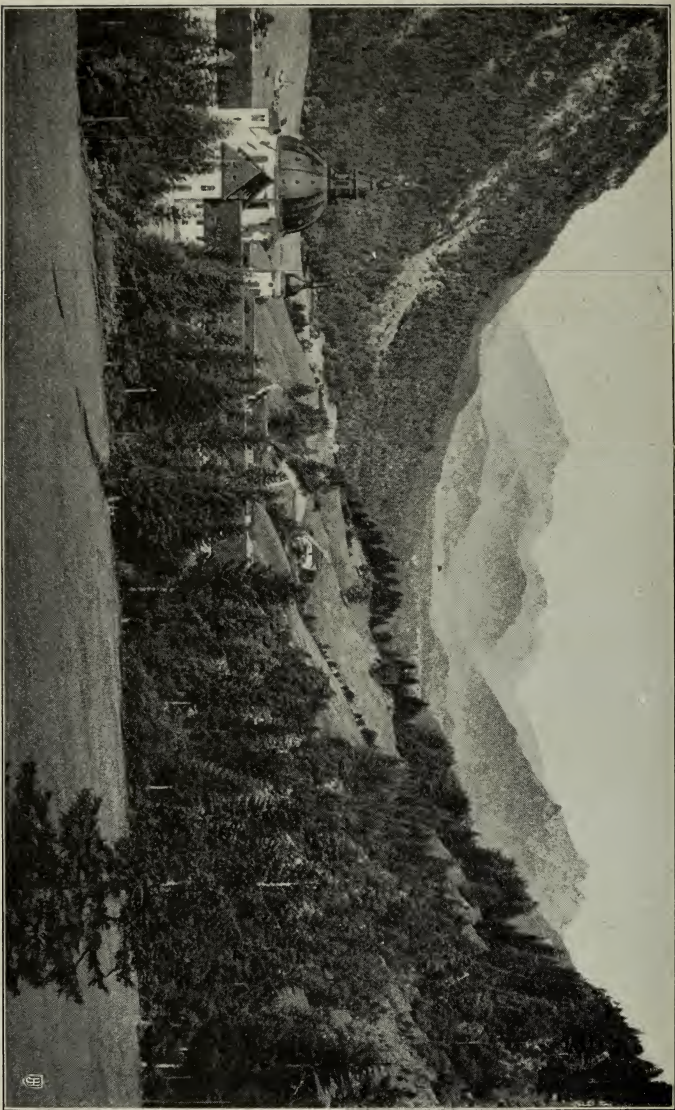
A journey to Oberammergau entailed forty or fifty years ago the same preparation necessary for a long and difficult voyage, and when a villager wanted to go to Munich, he had a full two days' journey by carriage before him. This seems hardly credible to-day, when it takes no more than 12 hours to get from Berlin to Munich; everything has improved and the means of communication have been completely altered. It was deemed a great progress, when in 1851 communication by means of post-horses was made with Murnau 24 kilometers distant; the year 1875 saw the building of a telegraph office. Meanwhile the railway kept advancing from Munich further and further south into the mountains, in 1880 it had reached Murnau, and in 1889 Oberau, lying only 11 kilometers distant, was joined to the railway. At the same time a magnificent mountain road was built, from

Oberau to Eital *at the cost of 700 000 M.* But the years 1897—1900 brought the fulfilment of all wishes, when a railroad was laid from Murnau over Kohlgrub to Oberammergau *at a cost of 6 millions of marks.* This excellently managed electric railway, which was the first in Germany to have a standard gauge, provides all villages lying on the line with light and belongs to the local railway jointstock company of Munich.

Since then Oberammergau has been well provided with all modern means of communication and has taken its place in the list of the more important Bavarian summer health resorts.

As regards the hotels and inns, which are to be expected in such a celebrated and frequented place, every endeavour is made for continual improvements; but that luxurious comfort, which fastidious travellers demand and find in other places much frequented by strangers, can only be partially offered. The first hotels are the “Wittelsbacher Hof” with 50 rooms and “Hotel Osterbichl” with 40 rooms. For more modest demands the following can also be recommended: “Alte Post” with 25, “Railway-hotel” with 16 rooms, besides the theatre hotel, “Weisses Lamm”, “Stern”, “Sattlerwirt”, “Bachfranzt” and “Weisses Rössl”.

There are also a few larger and better furnished private houses to be let. As regards lodgings in general, it must be admitted that, although in one or two houses there exist still the more than primitive conditions of olden times, the greater proportion of house-proprietors nevertheless do their best to conform to the modern demands on sanitary arrangements and comfort. Within the last 20 years almost a hundred new houses have been built. The number of rooms nearly reaches the sum of 2000 with 4200 beds



Eitel monastery.

The following few remarks may be made of the scenery round Oberammergau. In close proximity and within a $2\frac{1}{2}$ hour's walk stands the well-known castle of Linderhof, on the road to Plansee, Reutte and Hohen-schwangau. Partenkirchen and Garmisch are fashionable summer resorts and easily attainable by carriage or train in an hour and a half. Kohlgrub is a watering-place and health-resort.

Still nearer, only a good hour's walk distant, lies the celebrated monastery of Ettal, which exercised an extraordinary influence on the agricultural conditions of Oberammergau in general and on its Passion Play in particular. *Founded in 1330 by the emperor Louis the Bavarian it was for hundreds of years not only a much frequented place of prayer for pious pilgrims from the neighbouring mountain valleys, but also a school for science and for some time a renowned academy for the Bavarian and Austrian nobility. The monastery shared the history of the Ammer valley and was often brought to the verge of destruction by the continuous wars which devastated the country, in spite of imperial charters and privileges granted by the sovereign. The academy, which had been closed shortly after the death of its founder (1337), was reopened in 1709 and stood till the great fire, which reduced the church and the monastery to ashes (1774). The destroyed buildings were re-erected, but the church only partly completed. The storm against the monasteries, which raged in Bavaria in 1803, brought this splendid foundation to destruction. The inhabitants were scattered, and in 1811 the property came into private hands; it was the year 1899, which at last allowed the building to be used for its original purpose. At the suggestion of H. R. H. the Prince-Regent Luitpold the old structures*

were bought by the monastery of Scheyern and inhabited for the second time by the sons of St. Benedict. Since 1905 there is a classical school in the monastery, which



Ettal monastery.

From a photograph by Ferd. Finsterlin, Munich.

is largely attended by the sons of rich families and which can be warmly recommended.

Some of the surrounding mountains rise to a height of 2000 meter and afford a most magnificent view. For example: Klammspitze (1934 meter); Hohe Not (1900 meter); Frieder (2042 meter); Kreuzspitze (2185 meter).

Oberammergau is first mentioned in history in the 12th century, but was known already in the time of the Romans as *Statio coveliacas*. It is very rare that objects dating from that time are found, nevertheless a Roman lictor's dagger was discovered in 1907 in the neighbourhood of the village, near the "Oelberg". During the reign of the Carlovingsians (751—911) the valley came into the possession of the ancient and powerful dynasty of the Guelphs. In the year 1167 they sold a great part of it to the monastery of Kempten as private property, while the remainder came into the possession of the emperor Frederic Barbarossa. The last of the Staufens, the unfortunate Conradin, presented, before his fatal expedition to Italy, the whole of his inheritance to his uncle, duke Louis of Bavaria. In 1295 the monastery of Kempten made over all its estates in the Ammer valley, with right of patronship at the parish church, to the monastery of Rottenbuch. It is at this time that the first ministering priest is mentioned in the archives: Magister Wolfram, who discharged his duties from 1295 till 1316. In the year 1802 Rottenbuch was suspended by the Bavarian government and, seven years later (1809), Oberammergau turned into an independent parish.

The following remarkable historical events may be mentioned: In 1552 Oberammergau was plundered by the troops of duke Maurice of Saxony, as they were marching from Augsburg to the Tyrol, bent on an expedition against the emperor Charles V. Eighty years later (1632) the Swedes appeared and ravaged the country with fire and sword, as was their custom. Ten years later they brought murder, fire and pillage into the unhappy village for the second time. During the second war against Louis XIV of France (1680—1690, 1691 and 1693)

Oberammergau had much to suffer from the billeting of troops and from the necessity of supplying provisions and food to their own Bavarian soldiers and horses. Hardly had these terrors subsided and their evil consequences been somewhat obliterated, when the Austrians

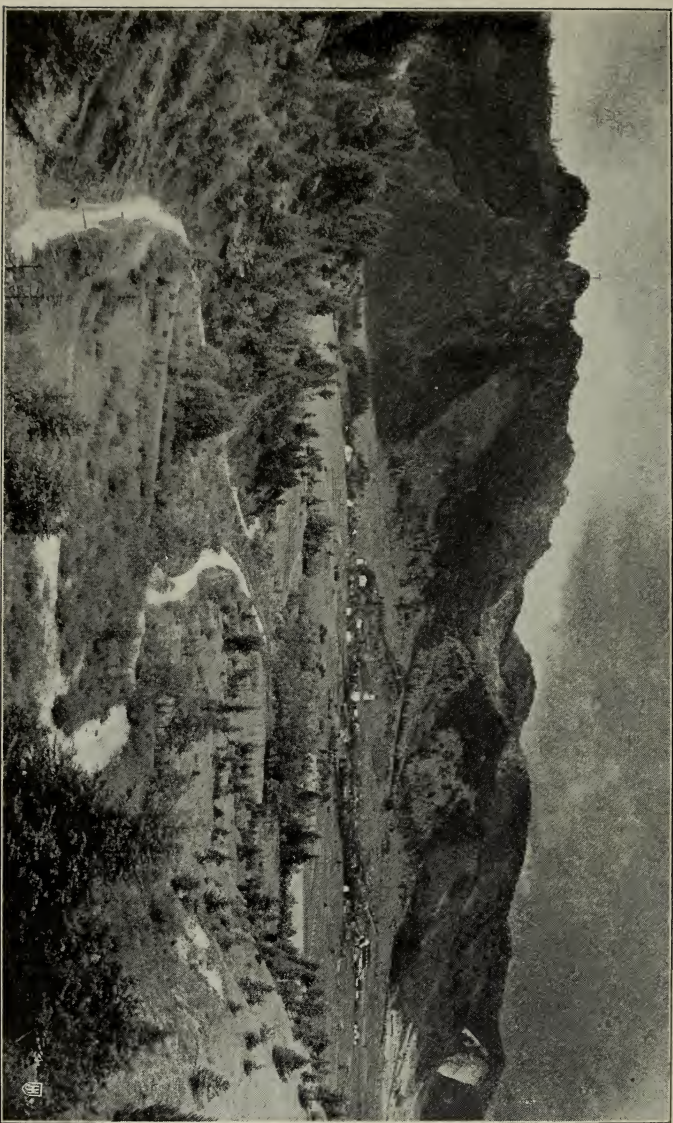
invaded the place in 1703 and 1704. The inhabitants of Oberammergau made a vow in those hard times that they would perform a yearly pilgrimage to Ettal, which vow they have religiously kept to the present day. During the so-called Austrian war of succession (1740 to 1748) the imperial troops did much harm; Oberammergau had also much to suffer during the wars of France against the rest of Europe. In 1796 the French marched up from the Lech



The miraculous image of Our Lady
at Ettal.

along the banks of the Ammer; the ravenous looters brought naturally no treasures, but took the little the inhabitants had away with them. In the second war of coalition against France (1799 - 1802) a skirmish took place here between the Austrians and French on 12th July 1800, whereby the greater part of the village was burnt down. Some French shells were extracted from the ruins of the demolished vicarage; they were then

unloaded and hung up under the gallery of the church, as a lasting remembrance. In 1805 great numbers of French troops passed through the village and four years later (1809) the Austrians came down into the valley. Since that time no foe has set his foot in Oberammergau, with the exception of four Frenchmen, who had escaped from the camp of the Lechfeld near Augsburg, where they had been kept prisoners; they had lost their way in the mountains, had been re-taken at Unterammergau and confined during the night of 18th December in the prison of Oberammergau. Soldiers marched through Oberammergau for the first time again in 1903; they were detachments of cavalry and artillery, which had been quartered in the village during the autumn manoeuvres.



Oberammergau, looking west.

From a photograph by Lorenz_Fränzl, Munich.



B.

Oberammergau

as an international place of festival.

1. History of the Passion Play.

JEW S and Gentiles in olden times were already acquainted with religious plays. There exists in the human heart an unquenchable desire, not only to put what moves his innermost soul into words, but also to express it dramatically in some form or other. Christendom offered the utmost resistance against the glorification of the flesh, which was especially the custom in the days of the Roman emperors, and took care that, at the dawn of new social conditions, a fresh and purged dramatic poetry should take the place of the former licentiousness of art. The whole liturgy of the catholic church is higher poetry and sacred drama; but already in the oldest times real theatrical dramas were enacted, which were taken either out of the Gospel or the saints' legends. The first vestiges thereof are found in the 4th century and they are yet more perceptible in the days of Bishop Gregory of Antioch (572). He compiled a Passion Play, which represents in 2600 verses the captivity, ill-treatment, judgment, crucifixion and resurrection of Christ, and which

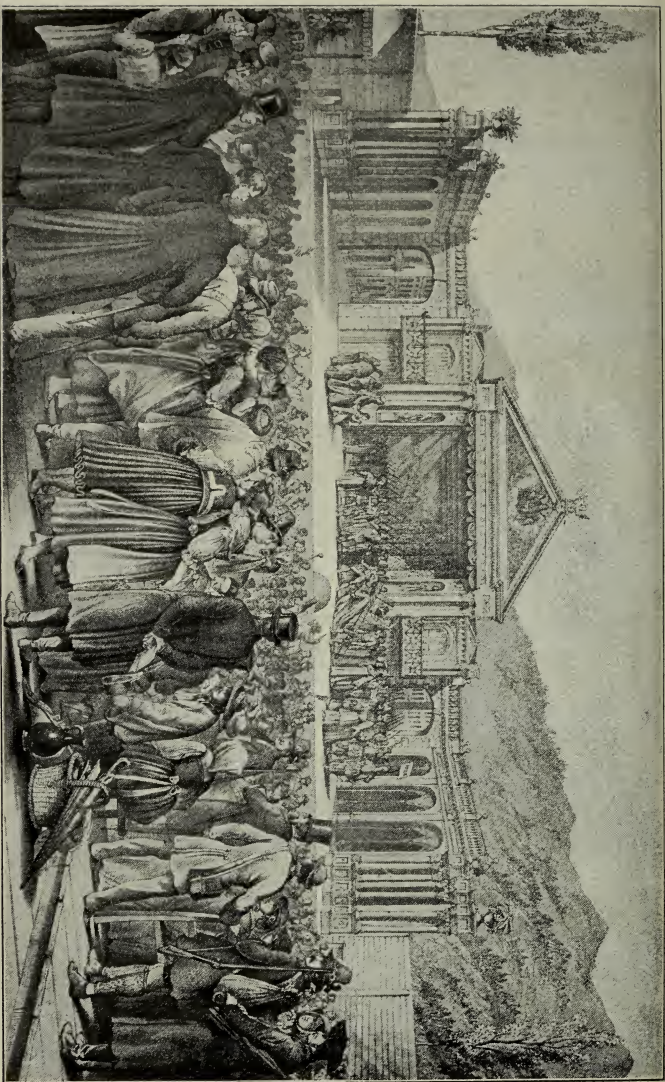
treats the several scenes either as a narrative in dialogue or as an additional action. It was above all the ceremonies of Passion Week, which were scholarly dramatised and furnished with corresponding plots by monks, familiar with Roman and Greek literature, just as now-a-days similar attempts are being made in Rio de Janeiro and in Maria Laach by the Benedictines. Also other parts of the Roman Catholic mode of worship found numerous adaptations, even if the scenic representation was more than primitive; the actors were clothed in corresponding costumes, and the religious drama, called Mystery, was ready to be played. In the 12th century these Mystery plays had spread so universally, that there was hardly a place to be found in the whole of central and western Europe, which did not possess its special Mystery-stage.

Separate fraternities sprang up, who made the representation of Passion Plays their particular aim and object.

The sacred plays had therefore their origin in the deep faith of the Christian people and were regarded in a certain light as forms of worship. Owing to their religious contents and the splendour and magnificence of their performance they gained an influence and significance, that placed them without contradiction on the same footing with the decisive importance of Greek tragedy. But only a few sacred dramas, amongst which the Passion Play of Oberammergau stands first, have made it possible for the present time to become acquainted with the extraordinary influence of these national religious plays on the thoughts and feelings of whole nations, and to judge of the enormous ideal advantages, which their further development might have produced on the whole of spiritual life. In town and country there arose from the very first a

heavy competition to outstrip each other. — At the Bavarian court in Munich sacred drama stood specially high in favour and the archduke Ferdinand II in Innsbruck spent large sums on such brilliant performances. Now in the middle, or rather on the road joining these two towns, lies Oberammergau. Is it not probable that these two courts had common points of interest? But Oberammergau was not the only spot; it can be shown that in those times Passion Plays were being performed at no less than 60 Bavarian places. The Passion Play of Oberammergau is generally traced back to the year of the plague, 1633; but it can hardly be supposed that a wealthy place, like Oberammergau then was, — not forgetting that its highly developed art of wood-carving made it particularly suited for that purpose — should have remained indifferent at a time, when all the world was patronizing sacred dramas. Anyhow, it is certain that the terrible year of 1633, in which 84 persons died within a few days of the plague in the small village, gave but the incentives to repeat, under the form of a vow, the Passion Play in a certain period of about 10 years. It began in 1634 and continued till 1674; from that date a small change was made, the performance was put off till 1680 and was now to be repeated every ten years.

The middle of the following century brought hard struggles to the inhabitants, made the keeping of their vow often doubtful and even threatened the complete cessation of the Plays. Certainly it cannot be denied, that the sacred plays had in many places picked up elements, which were completely inadmissible and impossible to unite with religious performances. Added to this the coarse humour of the lower classes caused the repre-



Picture commemorating the Passion Play in 1860.

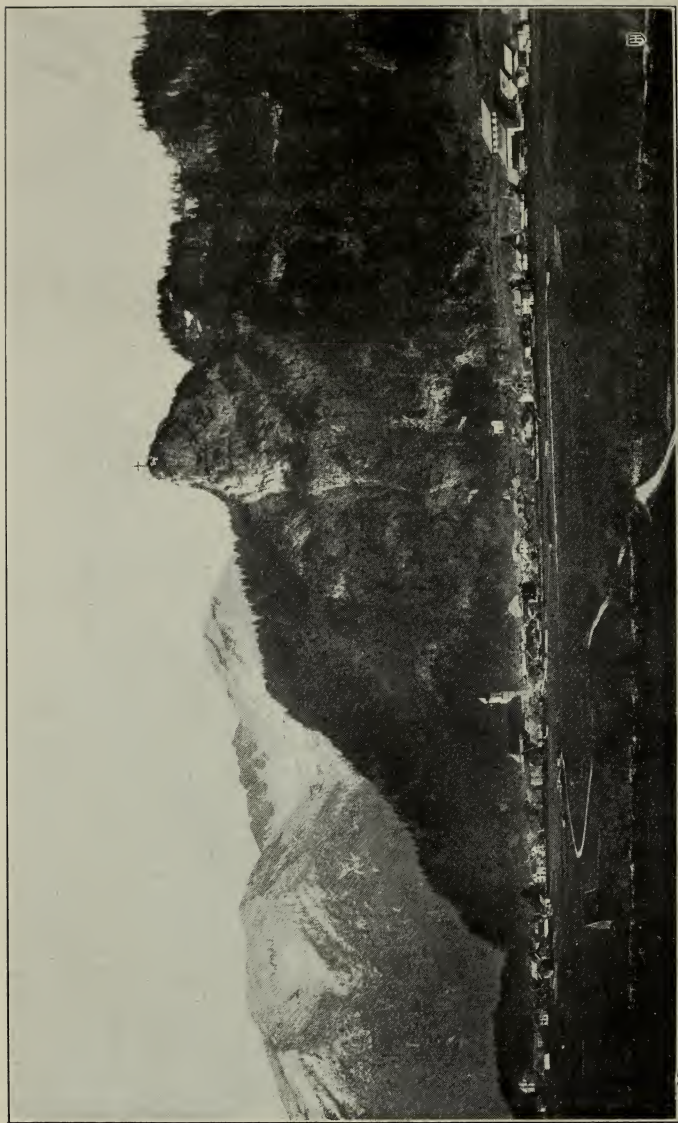
sentations gradually to sink to the level of unworthy caricatures of the sacred subject. While on the one side the performers took the greatest pains to enact the solemn scenes of Christ's suffering in the most fervent manner and yet, in spite of all sincerity and good intentions, were unable through ignorance to really touch and move the hearts of the audience, on the other side troops of Jews and clowns with devil's masks appeared, sending the spectators into fits of laughter through their disgusting boisterousness and coarse behaviour, and thereby dragging the sacredness of the play into the dirt. This was a welcome occasion of prohibiting these plays in those days of enlightenment and religious enmity, queen Elizabeth of England and the parliament of Paris having already suppressed the "Passion-brethren" and forbidden the subjects of the Bible to be brought on the stage. The heads of the church declared themselves to be against the Passion Plays on religious grounds; the authorities of the laity, moved thereto by sophistical ideas of state, wished rather to hit the church itself than the plays; but the people troubled themselves very little about these prohibitions and continued the performances according to their own ideas, though they were only tolerated but not officially permitted. Towards the end of the century new storms arose; since the Passion Plays, as already mentioned, were especially favoured during Passion week, several Bavarian bishops, as for instance those of Passau and Ratisbonne, forbade every performance of that kind at least for the time between Palm Sunday and Easter Day, and the "Geistliche Rat" in Munich demanded from the sovereign its entire abolishment here, as well as throughout all the country. Thereupon an electoral declaration was issued on 31st March 1770 to the effect,

that tragedies relating to the Passion were entirely to be done away with throughout the whole of the Electorate. For Old Bavaria and therefore for Oberammergau this decree tolled the knell to the history of sacred plays. But Oberammergau drew up a protest. In April of the same year the parish applied to the "Geistliche Rat", explaining that it was a matter of the fulfilment of a vow. Their request was futile. On 2nd May they received the doleful decision: „Die Supplikanten seyend mit dem Passions Spill ab, somit an die ergangene Verordnung mit dem Anhang verwiesen, dass wenn dieses ein Votum, so sollen sie dieses in eine andere gottesdienstliche Handlung, Predigt oder Stunden Gebet und dergleichen verwandeln.“ However, the inhabitants of Oberammergau were not satisfied with this refusal. In a new petition they applied to the Elector Max Josef III himself, but on 22nd May of the same year they again met with a refusal. Every other parish would now have abandoned all exertions, but Oberammergau did not lose courage and showed what a tough spirit lives amongst its children, when it is a question of overcoming the most difficult obstacles. Hardly had Max Josef closed his eyes (1777), when they turned to the new Elector Charles Theodor for help in 1780 and here they met with a kind reception. But now something most strange happened. Whilst the Elector graciously allowed the performance of the Passion Plays, they were prohibited throughout the land by the all-powerful minister Montgelas. According to the spirit of the omnipotence of the state, sacred plays should be suppressed once and for all, but since the minister could hardly well do otherwise after the electoral permission, he graciously condescended to make meanwhile an exception for Oberammergau. At

the close of the Passion Plays in 1800, they were again prohibited by the decree of 14th April 1801. This distressful state of things was brought to an end by Gg. Anton Sambuga in Munich. As former tutor of the Bavarian Crownprince Louis he tried to interest him in the matter, and through his mediation the long-desired permission was at last given on 3rd March 1811. Of course there were yet many difficulties to be overcome, in several circles the opinion of men of weight was not favourable to Oberammergau, but the plays could be performed every 10 years. It is only of late, that a more favourable opinion has arisen, owing to the enormous financial profits which the country realizes. Certainly the opinion of other countries is different, i. e. more friendly. Thus the grand-duke Peter of Oldenburg declared, after having witnessed the performance in 1890: "I would be proud to have such a parish in my country and would do all to facilitate this great undertaking."

The Passion Plays of Oberammergau are the last small remnant of the Mysteries of the Middle Ages, which has been kept alive in Germany. The cold breath of the period of enlightenment caused the disappearance of all the rest. We have only to thank the tenacity and fearless perseverance of the natives of Oberammergau, that such an interesting piece of history of civilization has been spared to us, in spite of an enlightened bureaucracy, who thoroughly hated every political movement and especially all religious activity of the common people.

Lately attempts are being made, especially in the Austrian Alpine countries, in Bohemia, in Switzerland and France to rescue the Passion Plays from the past and to revive the same. Even in the Far West of Canada Passion Plays were held in 1899 and 1901, under the management



Oberammergau, looking south-west.

of the missionary Chiroux, by the Siwat Indians at Skewa, a small place on the river Fraser. 500 Redskins were the performers, while the audience was composed of 4000 Indians and 1000 white men. Similar performances were attempted on some islands of the South Seas.

In former days the influence of the Passion Plays of Oberammergau made itself felt merely on the inhabitants of the neighbourhood; it is only between 1832—1838 that the first accounts about the Passion Plays are met with in Bavarian newspapers. To day Oberammergau stands first and its name is well known to the greater part of the educated world.

It is a living bit of the past, of the spiritual development of mankind, which can be seen at Oberammergau together with its real and actual life. In this peculiar enjoyment lies the chief charm of the performance, which, though felt by countless persons, is nevertheless understood and grasped by a very few. The fact that Oberammergau has kept open a source of art, only known to the Middle Ages, down to the present day and has managed to preserve it from desecration, ought to procure for it the respect of the whole world. Whosoever drags the ballast of modern views on religion and art, and the hypercleverness of our decadent times into the quiet valley of the Ammer, will certainly not have the faintest idea what importance sacred popular dramas, and therefore Oberammergau itself, can also have for the educated classes.

At this place protest must be raised against the undignified misuse of the name of the famous village during the last years. People, who have never seen Oberammergau and whose existence is utterly unknown to the inhabitants of the Ammer valley, call themselves "Oberammergauer", travel from place to place and give

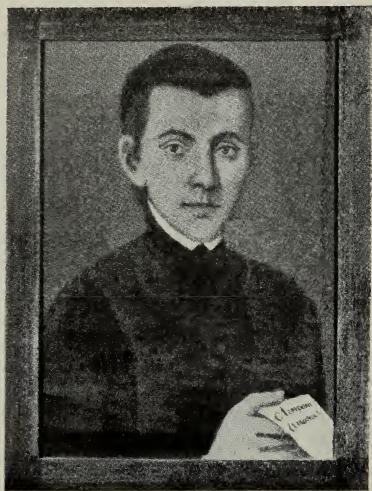
performances, which defy all art criticism and whose shortcomings and imperfections every real "Oberammergauer" would be ashamed of.

It has never happened, since the beginning of the Passion Plays, that an Oberammergauer has gone out into the world to make a profit in Passion plays by his name, although such tempting offers have not been wanting.

2. The Text of the Passion Play.

It cannot be exactly determined who is to be regarded as the author of the original text. To all appearances two older texts have been used and joined into one. The general opinion tends to the belief, that one of the texts came from the Benedictine monastery of St. Ulrich at Augsburg and that the other was made by the "Meistersinger" Sebastian Wild of the same town. The first of these contains 2604 verses and is now in the State Library at Munich, while the second text has but 2170. — Guido Lang, dealer in wood-carvings at Oberammergau, possesses an old quarto volume of the year 1662, comprising 151 pages with about 4500 verses, in which the double texts are contained with the following remark in writing: "Nach der gnadenreichen Geburt Christi widerumben renovirt und beschrieben!" (After the gracious birth of Christ rewritten and described). How this text arose and how it came to Oberammergau is no longer to be ascertained; probably through the monks of Ettal and Rottenbuch, and most likely through the latter, since these monks had not only been the spiritual advisers of

Oberammergau for centuries, but also because they recruited themselves chiefly from the districts of the neighbouring bishopric of Augsburg. But this old text was used only for a short time; as early as the year 1680 many alterations were made, which came from the pen of the vicar of Weilheim, Johann Aelbl (\dagger 1609). There were also other texts known besides these; thus in the Munich State library lies another quarto volume of 168 pages from the monastery of Polling, which bears the inscription: "Die alte Ammergauer Passion" (the old Passion of Ammergau). It contains the complete text of a Passion Play, as performed on 4th and 15th July 1748 at Kohlgrub, 2½ hours' distant from Oberammergau. This text deviates only in unimportant details from that of Johann Aelbl. In the 18th century the Benedictine Father Ferdinand Rosner of Ettal composed a sacred play, which was performed at Oberammergau in 1750 and 1760. — It seems, however, that this composition was not quite satisfactory, for about 1780 another Benedictine of Ettal, Magnus Knipfelberger, wrote a new text, which in its turn was again replaced in 1811 by the work of a former monk, Ottmar Weiss, likewise of Ettal. This new textbook was a great improvement; for even if the original



P. Ottmar Weiss, O. S. B.



Revd. J. A. Daisenberger, compiler of the text of the Passion Play. † 1883.

form had remained almost intact, by the omission of all allegorical additions the language had undergone a reform more in accordance with the artistic pretensions of the times, and had taken a nobler form of expression.

Josef Alois Daisenberger, a pupil of Ottmar Weiss and vicar of Oberammergau from 1845 to 1869 at length completely revised the text at the end of the fifties of the last century, so that it could be used for the first time in 1860. The hitherto existing division of 17 re-

presentations or acts was retained, many sentences shortened or left out altogether, while other parts, as for instance Pilate's, improved or lengthened according to their importance in the play. The songs also received a new and more dignified form, though retaining their old rhythm. Since that time no more changes have been made. At the end of the eighties a well-known authoress tried to revise the text of the Passion. Clerical and lay authorities were applied to for the furtherance of her plans, but the natives remained stubborn. A famous professor of Munich, now dead, a warm advocate of all real national feeling, had also compiled a text in 1890 and had used all his power of persuasion on the author of this book with

the tenacity of an Old-Bavarian, to help him in reaching his object, but in vain. In February 1908 the thought arose in the very midst of the Passion Play committee of shortening or altering some slow and monotonous scenes, but a few days later the idea was given up. If the Oberammergauer is conservative in any one point, it is in regard to the preservation of the original Passion Play. He calls that constancy to the customs of his forefathers, and he is perfectly right. The admonition of King Louis II not to alter anything in the text is yet alive and fresh in all hearts. Therefore so-called reformmovements have no chance of success, neither are they, in spite of undeniable weak points in the text, absolutely necessary.

To give an idea of the difference between past and present, the beginning and end of the old text is herewith appended.

Beginning.

Heil und Gnad vor Gott allein	From God alone be peace and grace
Sei allen, die da heut versammelt sein,	To all assembled in this place,
Ehrwürdig in Gott Geistliche beisamm,	The reverent men in God who stand
In Ehren und Würden zuvoran,	The first in honour in the land,
Edelfeste, Ehrenfeste, weise, günstige	Ye mighty, high, wise noblemen,
Herrn,	
Bürger, Bauern, Frauen und Mann,	Citizens, peasants, women, men,
Alle, die hier zugegen stahn,	All ye, who are present then,
Wer da zuhören und sehen will,	Whoso look and listen will,
Der sei fein ruhig und still:	Must very quiet be and still,
So merkt, was wir da halten wollen,	Mark, what we wish to shew you
	here,
Eine Tragödie Euch vor Augen	A tragedy doth 'fore your eyes
stößen,	appear,
Zum Ebenbild solche zu halten,	Which as example ye should hold,
Reich und Arm, Jung' und Alten,	Rich and poor, young and old,
Dessen Grund und Fundament	Whose ground and whose founda-
	tion-stone
Ist und zeigt das Neu' Testament.	Is the New Testament alone.

End.

Ich bitt' deswegen insonderheit
Geistlich und weltliche Obrigkeit,
Jung und Alt, Frau und Mann,
Alle, die hier zugegen stahn,
Wann ein' Person hätt' g'fehlt zu-
gegen,

Man woll' es uns nit zu Spott aus-
legen,

Sondern gedenken, dass wir derzeit
Sind nur grobe Bauersleut'.

So wir etwas übersehen haben,
So wollt' es uns nit für übel haben,
Und wollt' es zum Besten nehmen an.
Zu einem Exempel haben wir's tan

Und jedermann zu guter Lehr,
Und Jesu Christ zu Lob und Ehr;

Bitt' derwegen euch, ihr Christenleut,

Betrachtet das Leiden Christi allzeit,

Welches er darum hat 'tan,
Dass wir alle mit ihm sollen ein-
gahn

In sein Reich und die ewig' Ruh.

In dem Namen Jesu beschliessen
wir zu —

Gott verleih' uns das ewige Leben
allsammen,

Die das begehren, sprechen: Amen.

I pray ye, clergy, laiety,
Who are here in authority,
Wives and men, young and old,
All who are here together told,
If any one hath been amiss,

Ye would despise us not for this,

But think, that we are for the rest
But simple peasant folk at best.
If we something have omitted,
We humbly ask to be acquitted,
And by that ye may kindly take,
What we've done for example's
sake,

To give to each an earnest word,
And praise and honour to our
Lord;

Bear therefore, christian people
kind,

Christ's passion always in your
mind,

Which he for our sake did do,
That we with him all should go

Into his kingdom and everlasting
peace.

In Jesu Name we herewith cease —

Eternal life God grant us then,

Who wish for this, say all: Amen.

What a difference and improvement between these
childlike and naive words and Daisenbergs version two
centuries later!

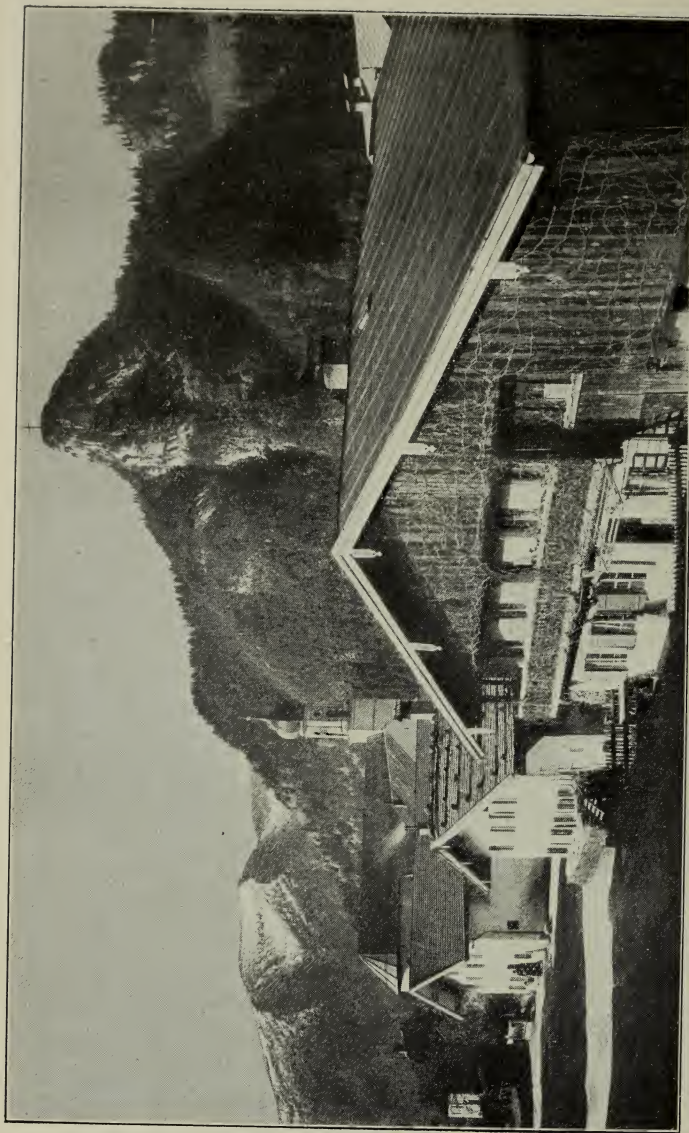
Kreuzschule.

In 1905 the "Kreuzschule" (school of the cross) was again performed, after having remained in abeyance since 1875. The "Kreuzschule" is in fact the reversal of the Passion Play in so far, as the Old Testament brings the plot, whereas the New Testament only appears in living pictures or tableaux vivants. Formerly the whole drama was but a consecutive arrangement of disconnected texts; for the year 1905 the court chaplain Josef Hecher of Munich wrote a fresh and consecutive text, the music to which was composed by Professor William Müller of Munich. Although the text was written in very fine language and though the music was of great beauty, the performance of this "Kreuzschule" did not meet with the expected success, for not only were there few spectators, but the material profits were also very small. The inhabitants suffered in consequence, because the majority of summer residents stayed away for fear of high prices.

The income was 105448 M. 56 Pf. the expenses 84953 M. 62 Pf. The performers received 15636 M. 20 Pf. in all, — 45 M. for the first class; 29 M. for the second class; 3 M. 10 Pf. for the third class; 5 M. for the fifth class. 4500 M. were distributed for public purposes. The number of tickets sold amounted to 29325.

Criticism of the text.

The text of the Passion Play of Oberammergau has met with much and violent opposition especially in 1890 and above all on the above mentioned grounds. Learned criticism first found fault with the insufficient construction of the drama, then with the development and execution



Village street with the Kofl.

From a photograph by Lorenz Fränzl, Munich.

of the various scenes, and censured the weakness of the language in the play. In Oberammergau the plot of the drama is based on the expulsion of the buyers and sellers from the sacred precincts of the temple at Jerusalem. It is now much censured that an undignified part is allotted to the Saviour, whereby the immense importance of the act of the Messiah in doing away with the Old Testament sacrificial altar is put entirely into the background and loses, therefore, much of its significance. As far as this reproach concerns the usurers in the temple, it is a fact which cannot be denied and is doubtless a shortcoming. That event of world importance which took place at Jerusalem was not the accidental consequence of the enmity of Jewish usurers and Pharisees, injured in their material interests. The universal importance of Christ's work on earth will, however, never be impaired in the understanding of the spectators through this. If I attend the Passion Play as a learned critic, I may perhaps regret the weak parts of the drama, which are not a cause worthy of revolutionizing the world, and which are neither in all their details conjointly developed nor accounted for. The Passion Play of Oberammergau is indeed no actual drama; the skilful and well-conceived development of the plot is missing. It is rather an expression of religion, for the "hero" does not undergo any inner change, but presents himself as the matured outcome of salvation. Criticism seems gradually to have grasped this, and so blame is only attached to the outward technical performance — yet, if I come on religious grounds, I do not trouble myself about any literary shortcomings.

The Passion Play of Oberammergau is in its way a religious service; the journey to the famous village means a real pilgrimage to thousands of people, the

subject is already known to them, it does not require any explanation of the fundamental reasons for the Saviour's death. What, as a child, he had heard in his Bible lessons, and what he had later pondered over, he wants to see in living pictures before him and let it penetrate his soul. Those who witness the play from religious motives will not judge too critically. It is enough for them, that the foundation and development of the drama lies in the hate of the buyers and sellers, who are harmed in their business by the scribes and unjustly treated by the Pharisees, being at last cleverly incited by both parties to be the leaders of a blinded crowd for the persecution and death of the hated Man of Galilee. The whole picture represents these buyers and sellers to the very end of the drama as the nearest, outward, propelling force, and their inconsiderate hatred becomes the direct prime motor of the whole Passion of our Lord. This is most truly not in accordance with the Bible, for the cause of our Lord's suffering has, as above-mentioned, a quite different origin, which does not arise from human passions, but lies in the plan of the Almighty. However, the feelings are not shocked by this, since it only wants to be demonstrated, that the enemies of Christ did not shrink from exciting even the lowest passions, for the purpose of delivering the dangerous Nazarene into their hands and of saving their own threatened rule and government.

Therefore, no doubt, those are right, who strive for more artistic perfection from a scientific point of view, but the good advice of King Louis II must be kept in mind, to remain faithful to the old text and not to be forced into other paths by false ambition. It would be desirable, that the opinions of both those requiring innovations and those holding tenaciously fast to the old

traditions should meet in certain points and blend together as a harmonious whole. But at present there is no chance of this and, besides, the people of Oberammergau are not at all sure, whether the proffered reforms would bring about a really better state of things. For that end first-class actors are necessary and they must be people, whose souls are able to think biblically — such, however, are rarely met with; imagination does not suffice. It is, therefore, very unjust to blame the Oberammergauers, because they cling with their whole heart to the old, venerated text, which they are acquainted with from their youth, and decline others, about which they cannot know whether they are an improvement or not.

Old sculptures are often misdrawn, have neither unity nor systematical construction, modern artists would probably have created something better; but no sensible and really educated person would dream of banishing these ancient works of art — no matter how faulty they may be — into some obscure corner or having them retouched and “improved” by a modern artist. On the contrary, such old works are eagerly sought after and placed by preference in the most prominent places. The Passion Play of Oberammergau is such an old masterpiece and the small village on the Ammer with its honest inhabitants, who are on a level, as far as intellect goes, with many a town citizen, is the frame which upwards of three centuries has lovingly enclosed the last remnant of an extinct and interesting period of culture

The Passion Play must remain what it is and dare not be changed into a modern drama; it would be a degradation, which would very soon destroy all interest in Oberammergau. The idea of the pious forefathers,

when they made their vow, must never be lost sight of, however childish it may appear in our modern times. Let us then leave to the Oberammergauers their old text, which doubtless is pervaded on the whole with a touch of sublimity and artistic power. Let us not cavil at this ancient work, which has been worked through and revised by so many minds, and through which the inhabitants of the valley have become famous — in this simple play lies a religious moment, which has since centuries been able to produce an influence, often lasting for a life-time, on the hearts of the believing people.

Whosoever only comes to criticise and examine had much better stay away — perhaps he will find among those with “modern” tastes what he has vainly looked for in the lonely valley.

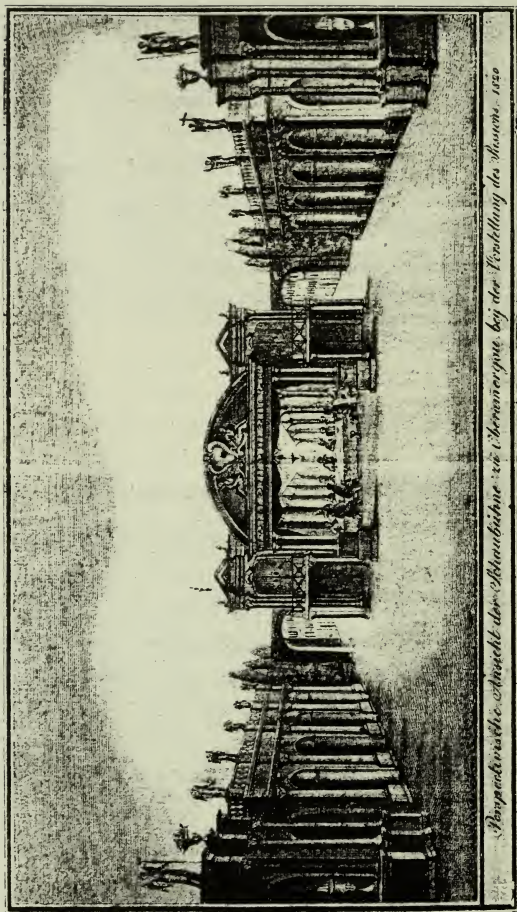
If it is not advisable on many grounds to give up the old text, it is not necessary to include in it the poetical part of the drama, for the “poetry” or rather the text which is sung does not by far come up to the most modest pretensions! Compared to the old language of the 16th and 17th centuries there is no denying a certain progress; but these verses do not nearly come up to the technical height and form of the part in prose, even if the latter contain many obsolete and unusual expressions and pictures. Apart from their frequent unbearable length, which, however, is accounted for by the shifting of scenery behind the stage-curtain, they do not confine themselves to the introduction of the several types by explanatory words, but they anticipate the future actions of the play, often in a misplaced manner. Besides this, the constant repetition of the stanzas is unutterably tedious, as they only lead the thoughts on slowly. The sentimental tone not only degenerates sometimes into bad taste, but even becomes actually trivial.

In these songs the attitude, costume, gesture, mimics, speech and dramatical talent of the actor must compensate for all; the verses take a secondary place and are entirely lost in the whole effect. It is here, that a believing poet, having command over language, could earn lasting fame.

The tableaux vivants are charming; they are ingeniously put on the stage not only as regards single figures but also in the presentation of great crowds and excite the admiration of all spectators through the repose of their attitudes and the surety of artistic pose. In these living pictures, which are numerous interspersed between the several acts, artistic enjoyment reaches its height, that is the opinion of all.

4. The Stage of the Passion Play.

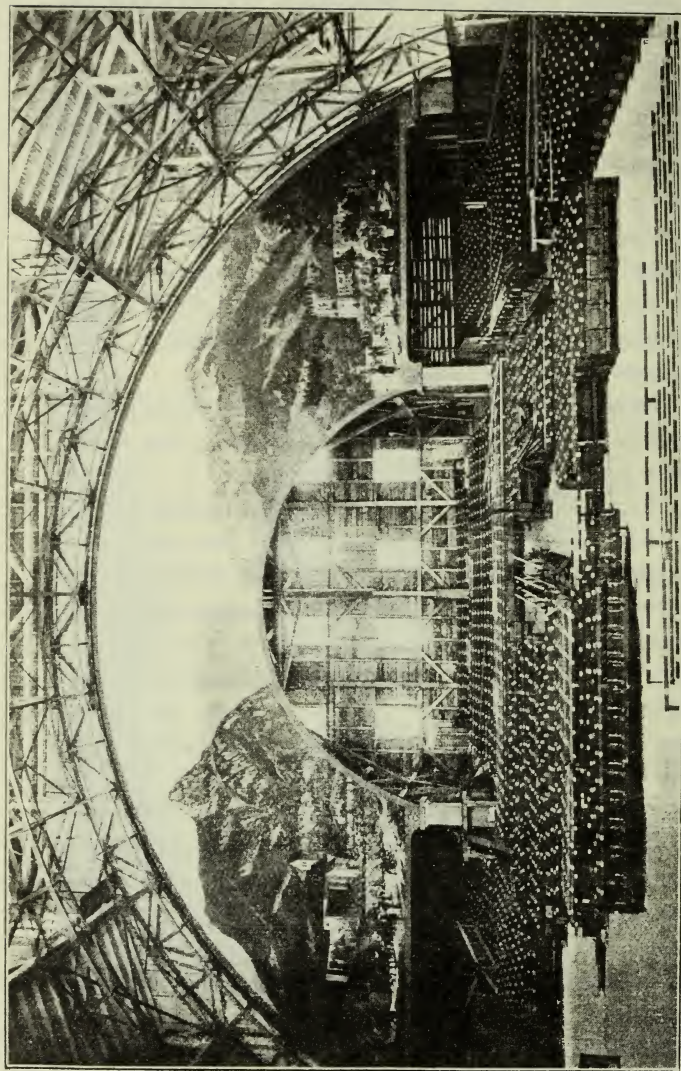
The original place for the performance of the Passion Play of Oberammergau was the church, as everywhere usual for sacred dramas in the last centuries. Many decades later, when the throng of spectators grew larger and larger, this small house of prayer was abandoned and the churchyard round the church was used. At the old schoolhouse, in which there is now a grocer's shop, the door was to be seen till a short time ago, by which the actors could enter the stage. In 1830 even this place was too small; since the neighbouring graves did not allow of increased space, a removal took place to a meadow lying on the Ammer to the north of the village. A large but very primitive wooden building, which therefore received the name of Passion "Stable" and which was partly taken down after the play, gave room



View of the Passion Play stage in 1820.

to a thousand people. The inhabitants of Oberammergau followed, perhaps unconsciously, with this removal into the open air a tradition of the Teutonic races, who were fond of using the forest or the village common as the place for holding their family or tribal festivals; the "lime-tree", standing in the middle of the village, plays even to-day a great part in many regions. The "learned", it is true, believed up to the present an open-air stage to be only possible in southern climates, because, as they said, air, light and sound did not permit of full artistic enjoyment in German countries; but experience in Oberammergau has taught differently.

The hope of having provided for sufficient space in 1830 proved to be futile; the crowd pressing to the performances grew so large, that the extension of the buildings became 10 years later an absolute necessity. The year 1890 brought a new enlargement and the entire re-erection of the stage *at a cost of 10000 M.* Lautenschläger, the architect of the Oberammergau stage, has herewith created freedom of motion for the stage-carpenters and all actors by magnificent extension of space and technical arrangements, and has made the performance of the play easier in every way. The whole width of the stage is 42 meters; the stage aperture is alone 10 m. wide; the height is 16 m. and the depth 25 m. *The full stage of the Paris opera is 15 m. wide; its depth is less than at Oberammergau, and it is only through the addition of the huge foyer de la danse that a depth of 50 m. is reached.* However, many are not satisfied with this arrangement of high technical standing. It is regarded as an evil addition, apt to lead the "tradition" astray, and its speedy abolition is demanded. An impossible demand, for the Oberammergauers have felt the benefit of Lauten-



The back view of the auditorium. The picture in the background represents Oberammergau on the left and Ettal on the right in the XVII century. Painted by Mettenleiter, Munich.

schläger's work; lastly it is a groundless request. In reality the essence of the drama lies above all in the disposition of human mind (Stimmung), whereas with less artistic natures it consists only of optic and acoustic effects.

In January 1899 the existing wooden hall for the audience was demolished and a magnificent new building took its place. The frame-work of the new hall consisted of six gigantic iron arches one behind the other, each one of which weighs 20 000 Kilos (about 40 000 pounds). Their breadth is 42 m., their height 27 m. and the whole length of the hall 42 m. The total cost was 246 758 M. 53 Pf. There are altogether about 4000 numbered seats, in addition to which, in case of necessity, standing room can be found for 200—300 people. *The Paris opera has 2200 seats.* The whole of the auditorium is covered; the sides can be opened or closed according to the requirements of the weather; twelve large gates allow of the theatre being emptied in the space of three minutes.

The architect of this splendid hall is the engineer Schmucker of Munich.

The stage of Oberammergau is in reality not only the stage of Sophocles but also of the greatest dramatist, which the cultured world has ever produced, Shakspeare. When the stage was first removed from the church into the open air, it was the Jesuits who, particularly making use of the Italian Renaissance which combined much of the antique style, caused a large central stage to be erected with a proscenium framed in on both sides architecturally with two lateral gateways, through which a view into the streets of a town was obtained, and at the same time also a great variety in the putting on of various scenes.

Perhaps this extension of the stage is yet an echo of the Middle Ages, when the placing of heaven, earth and hell one above the other was in great favour in the Mystery plays.

It is not without interest, that the oldest Passion Plays known were enacted without a single interval. As

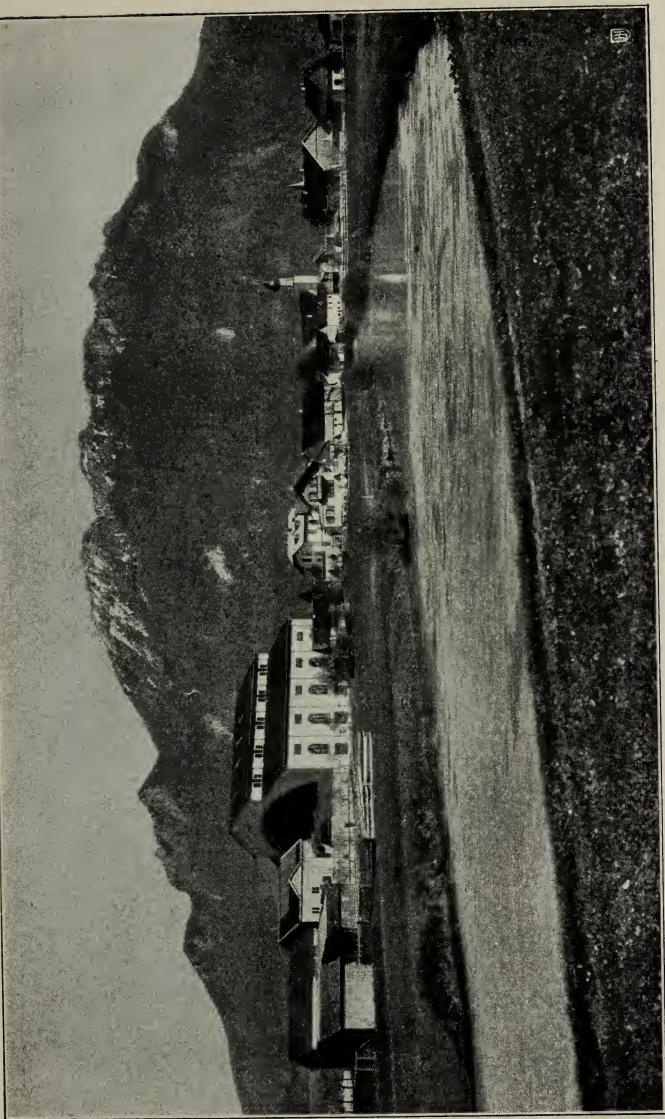


The Passion² Play Theatre.

From a photograph by Lorenz Fränzl, Munich.

there were no curtains, which could be let down during the intervals, but as it was absolutely necessary to make pauses for the sake of changing the scenery, this act was heralded by the following prosaic words: "Here something will be sung" or "Now the trumpet will be blown". In like manner on Shakspeare's stage were inscriptions on boards which pointed out the several places or scenes.

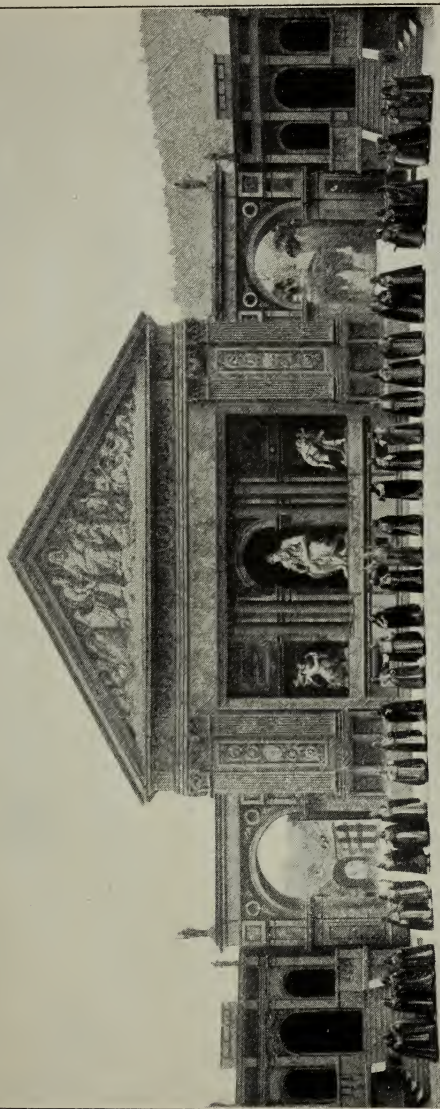
The first glimpse of the whole stage gives a grand and at the same time pleasant impression. The broad,



The Passion Theatre on the banks of the Ammer with the "Laber" in the background.
From a photograph by Lorenz Fränzl, Munich.

high and lofty hall, the verdure of the neighbouring trees, the soft outlines of the surrounding mountains, of which one (Aufacker) reminds one of Palestine, over all the pure, blue sky — all this is magical in its effect. The stage has been purposely placed facing West; the actors are hereby naturally more exposed to the inclemency of the weather, but, like all Oberammergauers, they do not mind that; on the other hand the light-effects are all the grander, especially in fine weather, and it is to be hoped, they will yet be more magnificent, since the whole stage has been covered with glass in 1909. Especially in the evening, at the hour of the crucifixion, some marvellous tints rise up heightening the effect of the solemn scene, and accentuating the rich colours of the costumes, which thus stand out in glowing relief against the paintings in sombre grey. The curtain is ornamented with the life-size figures of Moses with Isaiah and Jeremiah at each side, a copy of Michel-Angelo's work. When this principal curtain has been drawn back, there appears a second one with rather gaudy Byzantine designs, which can be drawn back from both sides as well. The front of the proscenium is supported by four Corinthian columns and represents in the centre of the pediment Christ in the midst of His people. Adjoining this central structure there are two gates on each side, bearing figures and affording a glimpse into the well painted streets of Jerusalem.

Both gates are flanked by palatial buildings, the steps of which lead to the doors of Annas' and Pilate's houses on the right and left respectively. Cloisters with a background of red wall form the connection with the large auditorium, so that the various parts of the scenery blend together into one connected whole. At the beginning of every act the "guardian angels" (Schutzgeister)



Stage of the Passion Theatre with the choir of "guardian angels".

pass gravely, with dignified and measured steps one behind the other, in solemn procession from out of the cloisters and place themselves in a semicircle on the proscenium to explain the following scene of the Passion and the Old Testament types. It is a wonderful moment, when the "prologue", in his rich costume, a golden diadem on his head, a silver wand in his hand, with sonorous voice and with grave gesture calls out to the assembled thousands: "Prostrate thyself in holy awe, o generation bowed down by God's curse!" It is one of the most impressive moments of the day and remains indelibly engraved on one's memory. Yet another innovation has been made by the Oberammergauers. The prompter's box has been taken away and the orchestra has been placed lower than the stage, so that nothing impedes the clear view. By these means the impression of an ordinary theatre is lost and one receives the illusion of standing in some ancient temple, which is yet more enhanced by the blue sky arching overhead and the open view on the surrounding green mountains.

Every one who is permitted to cast a glance behind the scenes must be astonished at the enormous amount of equipments of all kinds. There is a whole network of ropes, numerous beams, movable scenery, boards, benches, pulleys and weights; there can be seen lances of Roman soldiers, staves of generals, apostles and prophets; crowns, helms and chaplets; goblets, jugs and dishes for banquets; jewellery of various kinds; and, in addition, the costumes perfectly arranged in numerous wardrobes for nearly a thousand people. But the astonishment increases, when the perfect order is observed in which this huge apparatus is kept. There is not the slightest disorder, every one knows his place and is



Christ blessing the people. Passion Play 1900.



Christ taking leave of Mary. Passion Play 1900.



The betrayal "Christ and Judas". Passion Play 1900.

acquainted with what he has to do, and with the moment in which his part comes on. When a throng of about four to five hundred people are on the stage, there is no crowding and everything takes place so quietly and surely, as if these simple folk had learnt it from a model performance at one of the great theatres. Nevertheless, hardly one of them has ever set foot on another stage than his own. Whosoever knows what trouble there is even for practised artists to represent larger crowds on the stage will certainly not deny the artistic power of the Oberammergauers.

In the scenes depicting the entrance into Jerusalem, the rabble before Pilate and the carrying of the cross there are always more than 500 people on the stage at a time. The first of these scenes is more easily arranged owing to the children taking part in it; the others cause much greater difficulties through the shyness of the supernumeries, and it requires the utmost energy on the part of the scenic managers to make a striking and pleasing picture of all this crowd, streaming together, moving about excitedly hither and thither, and then disappearing from the stage. — Many testimonials prove that this has hitherto been a great success. A certain kind of assurance on the stage seems to be inborn to the Oberammergauer. If an amateur photographer puts up his camera to take a group of children, these do not run away helplessly as in other villages, but remain where they are and at once take up a becoming and artistic attitude; nobody has taught it them, it just lies in their blood.

As far as possible in certain scenes every effort is made to copy pictures of the old masters, and it is not without interest for the expert to compare these living pictures with the originals. The utmost care is taken to represent

real pictures and, in spite of the greatest possible rapidity, to prevent any disharmony in either groups or colours.

To increase the general effect, the greatest pains are taken to make the decorations as brilliant as possible. Every sham is avoided, even the hair and beards must be real; no cheap tinsel stuffs are used. Only those really good materials are employed, which cling lightly to the body, fall in graceful folds and can stand sunlight as well as rain. This naturally costs a good deal of money, since every ten years a part of the costumes must be renewed, the old ones having been used up for rehearsals, cut up, or otherwise spoilt. Without hesitation 15 to 20,000 Marks are given every ten years by the Passion Play Committee for this purpose. The principal characters wear rich woollen stuffs, silk and real gold trimmings. The Jews and the Roman soldiers appear in those costumes, which the tradition of the Middle Ages has handed down to us, while warriors in shining armour, executioners and menials can satisfy the most exacting taste. All costumes are designed in Oberammergau itself and made by native hands.

The members of the choir or "guardian angels", as they are called in the village, are specially worthy of notice. They all appear, both men and women, in long flowing garments, with a gold girdle round the waist, a long mantle falling from the shoulders, and a glittering diadem on the head. The different sexes can sometimes only be distinguished by the long open hair of the women. Every one of them wears a long white tunic and coloured mantle, their tints blending symmetrically with each other to the right and to the left of the "prologue", who, as the chief of them all, is particularly grandly dressed and carries a magnificent wand in his hand.



Joseph Mayr — "Prologue". Passion Play 1900.



Jakob Rutz "leader of the choir". Passion Play 1900.



Peter Rendl — "John". Passion Play 1900.



Thomas Rendl — "Peter". Passion Play 1900.



Sebastian Lang — "Caiaphas". Passion Play 1900.



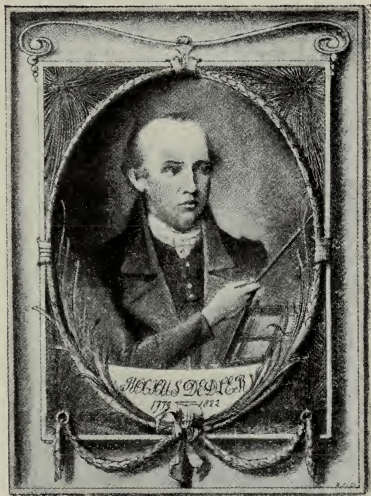
Sebastian Bauer — "Pilate". Passion Play 1900.

Every one tries to do his best as regards change of gesture and expression. Dignity of appearance and ideal demeanour cause the choir to act as the quieting element in the awful drama not only from the spectator's point of view but also to some extent from that of the actor. But this is not so easy for simple village-folk; therefore the rehearsals must be unceasingly continued, till every single one has grasped the right thing in the dramatic performance and has adapted his individuality to the perfection of the whole. Many a thing has been bought at a high price only to be cast aside as inartistic after the first rehearsal. In 1890 for example the experiment was made to enhance the effect of our Lord's death by heavy clouds, lightning and thunder; it was Lautenschläger, who had advised and arranged this. It required, however, no incentive from outsiders to show the Oberammergauers, that this theatrical effect was unworthy of the solemnity of this awful moment, and the whole arrangement was discarded. Other details, which the Oberammergauers themselves consider unaesthetic and unedifying, as for instance the breaking of the bones of the two malefactors, cannot be omitted on Scriptural grounds, but are toned down as much as possible.

The Oberammergauers have indeed done their utmost! Since more than half a century they honestly strive to remove all that is unfitting in the Passion Play and to provide everything that can tend to its moral and artistic development, not even forgetting the comfort of the audience.

5. The music of the Passion Play.

The composer of the Oberammergauer Passion music is Rochus Dedler. Born 15th January 1779 as the son of an innkeeper at Oberammergau, he became in his youth a choir boy at the neighbouring monastery of Rottenbuch, where he devoted himself up with praiseworthy zeal to study and science. As he was first intended for the church, he soon took up his abode in Munich for better instruction. Endowed with a good bass voice he developed at the same time an uncommon talent for music, so that, when he was hardly 20 years old, he was able to compose an operette for the festive entrance of the new



Rochus Dedler,
schoolmaster at Oberammergau,
Composer of the music of the Passion Play.

elector, afterwards first King of Bavaria, Maximilian I, and had the pleasure and honour of having it performed in the capital. The prospects for young theologians were at that time very disheartening owing to the depressing conditions of the catholic church in all Germany and especially in Bavaria; therefore Dedler determined after much consideration to devote himself to the scholastic profession. In 1802 he was appointed

“teacher, clerk leader of the choir and organist” in his native village. As a proof of the appreciation at home of this young talent and of the importance of having a thorough conscientious teacher for the children, he received a house and grounds rent free with a salary of 400 fl. (= 685 *M* 71 *Pf.*), a considerable sum for those days. On 22nd November of the same year he married Josepha Sepp of Uffing, a daughter of one of the keepers of the electoral forests. The marriage was not a happy one, especially when he was seized with an affection of the lungs, which caused his death in the prime of manhood 17th October 1822 at Oberföhring near Munich, where he had had himself transferred. *At the entrance of the churchyard to the left of the parish church a 40 cm. square slab of Solenhofer granite has been placed in his and his mother's memory. Also at Oberammergau his grateful pupils and friends have raised a simple monument to him in the churchyard to keep alive the remembrance of the composer of the Passion Play music.* Dedler was very fruitful as a composer, there still exists in the parish church at Oberammergau from the pen of this teacher, who had been so rich in melody, a great number of masses, vespers and other compositions, which are sung in preference to all others by the singers and musicians of his native village.

Dedler composed his great musical work in the short time between Trinity Sunday and Christmas-day 1814. This music has found admirers, enthusiastic almost to delirium, but has also met with the severest and most disapproving criticism. The truth may be found between these two extremes. Real connoisseurs of his music declare the whole composition to be predominated by a certain childlike and naive conception, which reminds one

of Haydn and Mozart, though not in any way approaching the mighty works of these grand masters of music; it is, nevertheless, the composition of a real artist, who thus gives expression to his simple, religious feelings. All that was opposed to the musical taste of our times has been revised accordingly by Ferdinand Feldigl in 1899 and by Ludwig Wittmann in 1909. Another fault is



Oberammergau — "The Turkish music-band".

found in the fact that the music has been set too high on the whole and therefore gradually jars on the ears. At the same time Dedler's composition requires considerable technical powers for its satisfactory performance. Taking this into consideration and remembering that none of the performers, excepting the present director of the orchestra, have ever studied music outside the village and have therefore not had the advantages of a conservatoire, and not forgetting also that the whole play lasts more than 8 hours, it would be hardly fair to refuse one's approval of the singers' and musicians' performances. Besides

this, it must be borne in mind that the choir and orchestra are generally short of members, and that the play takes place in the open air, where both acoustics are poor and vocal powers less effectful.

Many wish to do away entirely with the music on these grounds, but that is not well possible. For it has the important task on the one hand of heightening the impression of the sacred drama, and on the other hand of calming and softening the feelings of the excited audience. There are certainly some parts, which deserve to be shortened unmercifully, but the stage-manager is against this proceeding owing to the preparations which are necessary behind the scenery. In some places, where Passion Plays are given, hymns and church melodies are sung, which are certainly the best, the most solemn and impressive. Nothing grander or more applicable could be found; but whence take such, which would guarantee success? Besides, the Oberammergauers fervently cling to this musical inheritance, so that there is no chance at present of any change. The substitution of modern music would be yet more out of place, for it is not popular. However great the applause may be in concert-halls and theatres, among the masses of the people its echo is hardly ever to be found. Dedler's music, so heartfelt in its simplicity and so reverent in its aspiration, can therefore always be played without fearing to offend the ear of the listener. It is the suitable companion of the rural play and does not pretend to be more.

6. The preparations for the Passion Play.

One can rightly say that the Oberammergauers during five years only speak of "dem Passion", which has just passed, and when the first half of the decade is over, young and old think only of the next one. The question is eagerly discussed who will take the parts of the principal characters the next time, whether the "old ones" will still remain, or whether younger ones will take their place. That is a very important subject. — Certainly trade and traffic are discussed, politics even begin to have a greater importance, but "der Passion" remains the principal event; that is the world, in which the inhabitant of Oberammergau lives, hopes and dies. The reason for this is simple enough; nurtured and grown old with the traditions of the Passion Play, it is according to the conviction of all the villagers a question of the honour and welfare of the whole parish. The general prosperity and the material existence of each one depends on the financial success, therefore the Passion Play is all-important to them.

At length the long-expected day appears, often coupled with anxiety and secret fear, on which those parishioners, entitled to vote, assemble in the townhall to answer the question whether to play or not. Naturally this is but a formality, a refusal being unheard of. This assembly for 1910 took place already on 7th July 1907 and 4 months later the Passion Play committee was chosen (3rd Nov.). Since the whole undertaking lies in the hands of the parishioners and not in those of a specially formed company, the 14 members of the local administration belong to this Passion Play committee by right and the burgomaster is its chairman. Generally



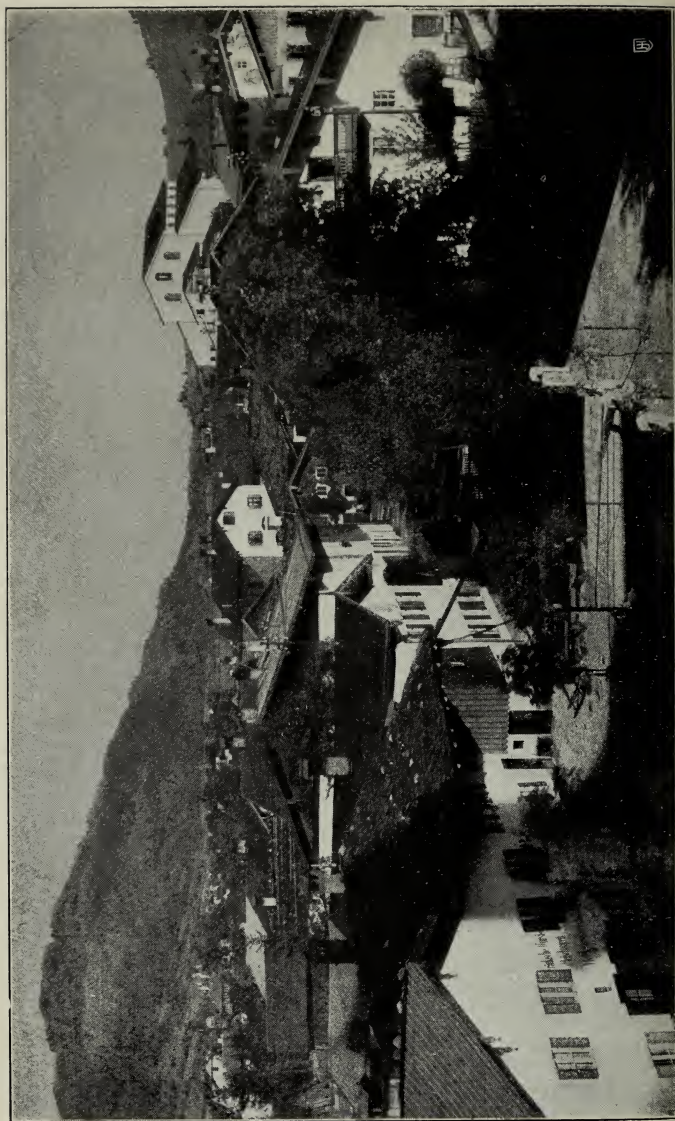
Sebastian Bauer,
burgomaster of Oberammergau.

16 other parishioners are chosen into it and the heads of the clergy are, according to an old custom, its honorary members. On 3rd June 1908 the permission of the sovereign was granted. The same imposition was made as in 1899, namely: that all the rules exacted by the competent authorities for public order, welfare, precaution against fire, morality and sanitary arrangements should be most punctually carried out, that the question regarding

the delivery of tickets and the apportionment of the performers' salaries should be fixed in advance, and that a full third of the net profits should be used for public purposes. The government of Upper Bavaria signified later the several objects which were to be considered in respect to the disposal of this third. It must here be mentioned that these ministerial reserves seem excessively weighty not only to the Oberammergauers, but also to many others; but, having a thorough knowledge of existing conditions, I must call these impositions as being of the greatest benefit to Oberammergau. This village with all its public institutions can now indeed rank on the same level with many a town of middling size, and it is indebted for all this to the "third!"

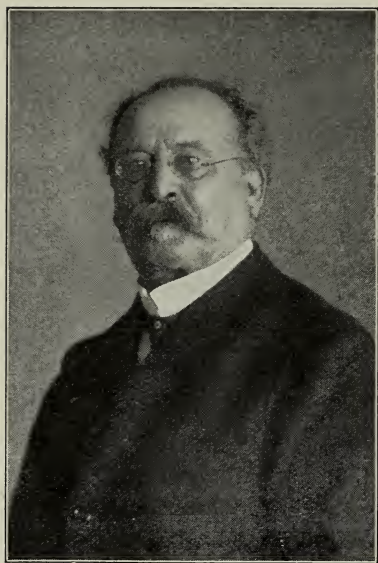


Monsignore J. Schröder,
prelate of household of the Vatican,
chief priest at Oberammergau.



In the first meetings of the committee only general questions are dealt with, but very soon special committees are formed to decide about buildings, the press, music, photographs, and matters concerning lodgings and tickets. The questions about the management and the financial part are settled at the very beginning. Thus gradually arrives the time of the election of the performers. On 12th October 1909 the Passion Play committee repaired to the parish church, as it has ever been the custom, to ask God's blessing for the difficult undertaking; directly after service the election began. It is natural that it often gives rise to disappointment and even to enmity. Considering that great excitement prevails if a wish cannot be fulfilled as regards the election of a committee member, this state of feelings is yet much stronger when the performers are chosen. There is only one class which from the beginning has nothing to do with all this — the married women. It is a peculiarity of Oberammergau that no married woman may take part in the Passion Play. This circumstance together with the fact, that only people of blameless reputation may take part, makes the election exceedingly difficult; for it goes without saying that the number of efficient persons is not large in the small village, and grows smaller besides, since all, who can sing or play, must be taken for the choir and orchestra. It is with the most tenacious persistency that the Oberammergauer is attached to his part and reckons with touching artlessness upon keeping the same up to his old age. There are but a few who have grasped the sensible idea, that the main object is to present a dignified performance to the guests, who care not about the individual personality of the actor, as long as he performs his part artistically. All this causes much ill-feeling, which will perhaps be laid

aside only after years; but, notwithstanding, the axiom is in force: Not the individual, but the whole must be considered. Intrigues are unfortunately not unknown in the village; men are alike everywhere, be it in the small circle of a village, or in the larger sphere of the world outside!



Ludwig Lang, 1st stage manager.

To give an idea of the magnitude of the undertaking and of the difficulties, which must be overcome at the elections, and to understand what untiring patience together with perfect independence and conscientiousness is required of the Passion Play committee, for the purpose of discovering for the several parts all the necessary attributes combined in one person, it will be of interest to mention a few figures. For the Passion Play of 1910 the following

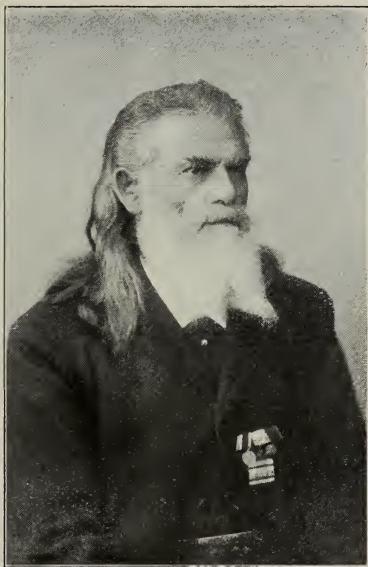
persons will be occupied: 1 directing manager, 1 vice-manager, 98 speaking men, 32 soldiers, 18 men forming the "Rotte" (guards), 14 speaking women, 2 prompters, 25 men behind the scenery, 1 chief cashier, 10 cashiers, 1 overseer, 60 men at the entrances to the theatre to show the seats, 1 director of the orchestra, 1 musical conductor, 1 prologue, 1 leader of the choir, 12 sopranos, 12 contraltos, 8 tenors, 8 basses, 40 musicians, about

200 persons forming the "people", about 300 school-children, besides others for the fire-brigade, local watch, cloakroom, sanitary dispensary, night watch, police, office for apartments etc. — in all 1000 persons! Since the year 1900 more than 30 of the last performers have died, amongst whom the famous interpreter of Christ, Josef Mayr (13th Nov. 1903).

The committee meetings generally take place in the evening, but also in the morning and often extend deep into the night till 12 o'clock. In 1900 128 large meetings were held, besides countless small ones; how many more will there be in 1910!

On 3rd Nov. 1909 the choir practise began and on 8th December the first reading of the play was held.

For the maintenance of discipline every single performer must sign a printed contract, in which he declares himself ready to accept the part allotted to him and to carry it through as well as he possibly can; the contract also includes a passage relating to conduct on and out of the stage. Offenders are threatened with punishment, which is carried out since 1890 with great severity. *Thus in 1900 every case of inebriation was fined 10 Marks. Every male*



Joseph Mayr.



The representatives of Christ from 1850—1910.

Flunger 1850.

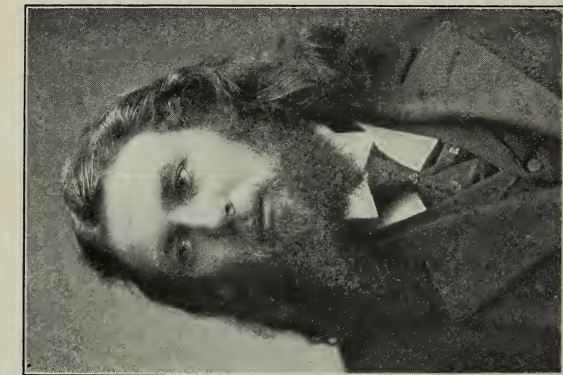
Mayr 1870—1890.

Schauer 1860.

Lang 1900 and 1910.

person, missing a principal scene, was fined 5 Marks, while every female person had to pay a 3 Marks' fine; this was but fair, for it is easily understood that only the utmost energy, backed by effective threats, is able to bring about the successful co-operation of this myriad-headed crowd.

The year 1899 brought an innovation in spite of the opposition of selfish people, which is of the greatest importance for the preparations for the Passion Play; this was a stone building for the rehearsals (*cost 76714 M.*). There had existed certainly up to that time a building for the rehearsals, which had cost 7027 M., but it was a wooden shed, which could neither be used in winter on account of the cold nor in summer for fear of fire. It is clear, that under such circumstances the rehearsals could be but few and at great intervals since they were restricted to a few weeks in the height of the summer; besides, every illusion was wanting, because every effect of light had to be renounced with, moreover the number of foreign guests was generally a small one owing to the remoteness of Oberammergau itself. The private clubs were obliged to perform in narrow, low and in every way unsuitable rooms. The new building, which had served at first for musical rehearsals and for a lodging's office, was inaugurated and opened on 27th Oct. 1901, on which day also the interpreter of Christ, Josef Mayr, received a papal order. In this small theatre, which holds about 500 spectators, are held every year, both winter and summer, the dramatical and musical performances of the parish and of the several clubs. Here the young talents are formed to uphold the artistic reputation of Oberammergau for the future, and here those persons are educated, who make a worthy renewal possible of the ancient vow of their ancestors.



Anton Lang — "Christ".



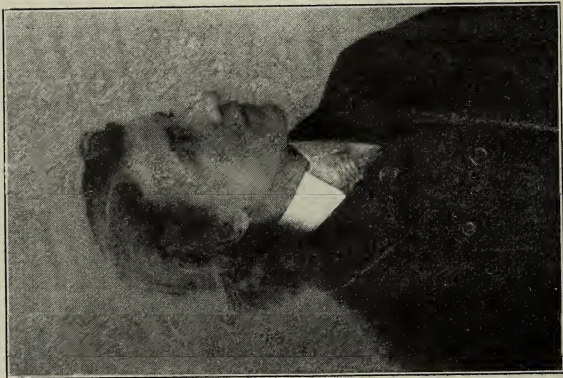
Anton Lechner — "Prologue".



Ottilie Zwink — "Mary".



Maria Mayr — "Magdalene".



Alfred Bielting — "John".



Andreas Lang — "Peter".



Hans Mayr — "Herod".



Johann Zwink — "Judas".



Sebastian Lang — "Annas".



Gregor Breitsamter — "Caiaphas".

7. Wohnungsbureau.

One of the principal questions for the visitor to the Passion Play is, how to get to Oberammergau, where to lodge and how to obtain a ticket.

As far as the journey is concerned, Munich is the centre in the north from which to start; the railway



Anton Lang (Christ) with his wife and childrens.

goes direct from Munich to Oberammergau; there is also a side line between Murnau and Oberau going to Oberammergau, which can be used by rail or motor. This road affords a more interesting landscape, but is more uncomfortable and also dearer. The second and southern starting-point is Innsbruck in the Tyrol. The railway is still in course of building, so that one has to travel either by carriage or motor to Garmisch, Partenkirchen, from whence the railway can be used. The

third starting place in the west is Füssen, Reutte, Hohen-
schwangau, then through the Graswang valley with the
castle of Linderhof. The landscape is of marvellous
beauty the whole way, but the journey is wearisome and
takes much time, since the road is only open to car



Villa "Daheim"
residence of Anton Lang (Christ).

riages, motors being forbidden. The other roads to
Oberammergau, which are in an excellent condition, need
not be mentioned, but special maps of the country will
give the traveller every desired information. — As regards
apartments, tickets, the visitor is asked kindly to look at
the prospectus, which will at once be sent on demand
in either German, English or French, and of which an
extract is here given.

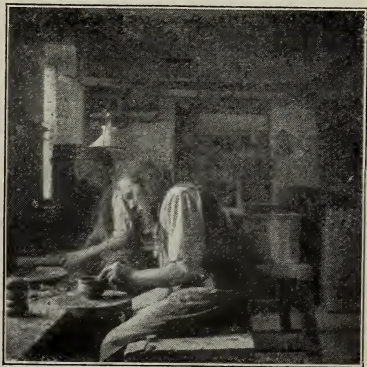
During the performances of the Passion Play in 1910 an official agency for apartments (Wohnungsbureau) will be opened, having about 1500 beds at its disposal. This agency receives orders for tickets and apartments.

Booking in advance and commission-agency is entirely excluded at Oberammergau. The general agencies for information, ordering of apartments and tickets for Oberammergau and its Passion Plays 1910 are in the hands of:

1. The Wohnungsbureau at Oberammergau.
2. Thom. Cook & Son, Ludgate Circus, London E. C.
3. Touring office "Union", Berlin, Unter den Linden 5, 6, and Frankfurt a/M., Kaiserstrasse 28.
4. North German Lloyd, Bremen.
5. The Bavarian touring office Schenker & Co., Munich, Stadtbureau der K. B. Eisenbahnen.

The international public touring office at Berlin, Unter den Linden 14, also gives all information and prospectuses.

Orders for tickets together with apartments will be attended to first. Orders for tickets only, without apartments, can be only attended to afterwards. An order form will be sent with the answers to all questions and it is kindly requested to book by means of the order form. Orders for tickets and apartments will only then be attended to by the office, if the order form has been properly filled up and the full amount,



Anton Lang in his workshop.

including the registration fee and postage (inland 40 Pf., foreign 60 Pf.), has been received at least 6 days before the day fixed for the performance. Overdue amounts or payments on account cannot be considered. Counterorders must reach the office at least 3 days before the performance, else the money will not be refunded; this is also the case in the event of the visitor not making use of the rooms and seats ordered. The order form can be filled



Anton Lang (Christ) and his family.

up for an indefinite number of persons. The fee is 1 Mk. for 1—5 persons, and 30 Pf. for every additional person.

If the order has been booked, a voucher will be sent in a registered letter, and it is only against this voucher that apartments and tickets will be given by the Wohnungsbureau at Oberammergau.

The apartments are divided into 5 classes; the price for a bed ranging from 3—7 Marks per night. Besides the hotels, there are a great number of private houses, which give pension, ranging from 10—18 Marks a day including room.

For a longer stay the price for room and pension can be reduced according to mutual agreement.

If the rooms or pension are desired in any special houses, it is requested to mention this on the order form; the office will do its best to meet with these wishes as far as possible.

Telegraphic replies must be prepaid. Correspondence should be as brief as possible. Where it is desired to make changes in orders, the exact date of the day of performance must be given.

If there should be no more seats left for the principal performances, the order will hold good for the next following extra performance, if agreeable; otherwise the money will be refunded.

All questions should be sent to the Wohnungsbureau and to the general agencies.

All lost and found articles must be notified to the Wohnungsbureau.

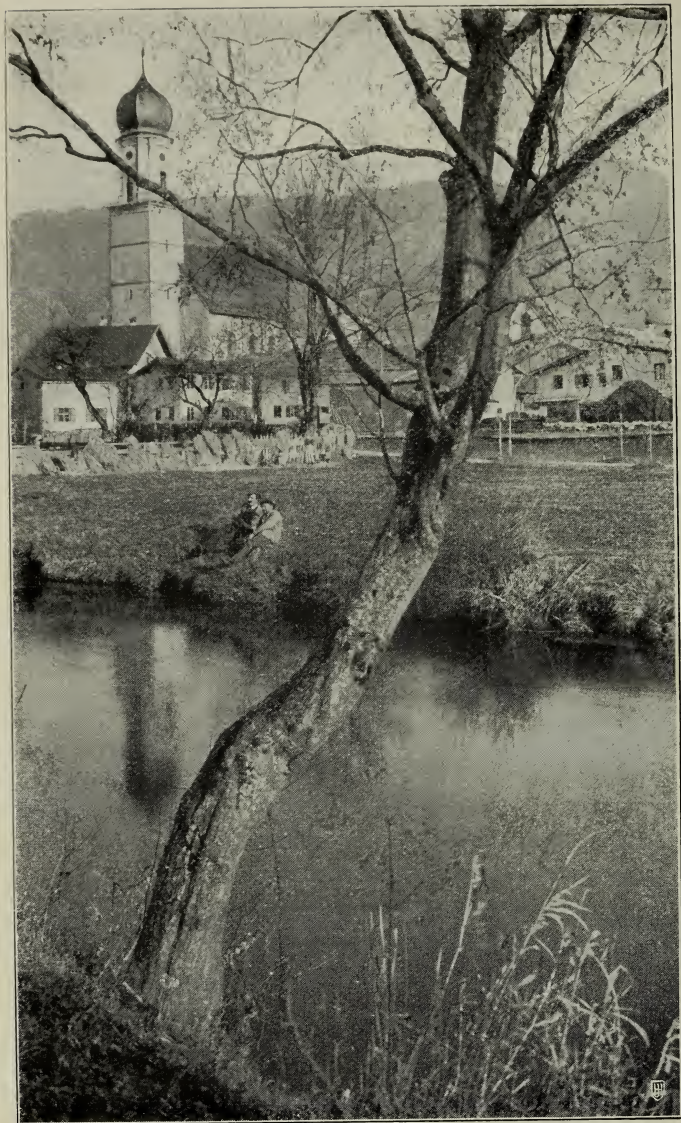
Complaints should be lodged at the Wohnungsbureau, where a book is kept for this purpose.

Visitors of the Passion Play are informed that their arrival at Oberammergau with the last train delays the assignment of rooms and the fulfilment of any other wishes.

The apartment office is open from 8—12 a. m. and from 2—7 p. m. on all days before each performance till the arrival of the last train; on the days of performance from 6—9 a. m.

Current coin: 1 franc = 80 Pf. 1 £ = 20 Mark.
1 dollar = 4 Mark. 1 Krone (Austrian) = 85 Pf.

To this official prospectus must yet be added the following: Cook in London is the greatest touring office in the world with 150 large agencies in all the important



On the banks of the Ammer.

towns of the earth, having seven thousand employees. Cook arranged the journey of the German Emperor and Empress to Jerusalem in 1897. The North German Lloyd at Bremen is the second largest navigation company in the world. In 1905 the company possessed 128 ocean steamers and 48 coasting steamers with 678557 reg. tons. They employed 18400 people; 353686 passengers and 3425148 m.



Hotel "Alte Post."

goods were conveyed. Who trusts to Cook and Lloyd, travels comfortably and securely. The "Union" Co. in Berlin is the common centre of both for Central Europe.

It is not compulsory to make use of either the official apartment office or of one of the privileged agencies. The visitor can just as well turn to a hotel or to a house, which he is acquainted with or which has been recommended to him; he will generally fare quite as well; for there are get 2500 beds combined with tickets, of which only a small number is taken by travelling-companies, the rest being free. Especially in May and in the beginning of June there will be no difficulty in obtaining both bed and ticket.

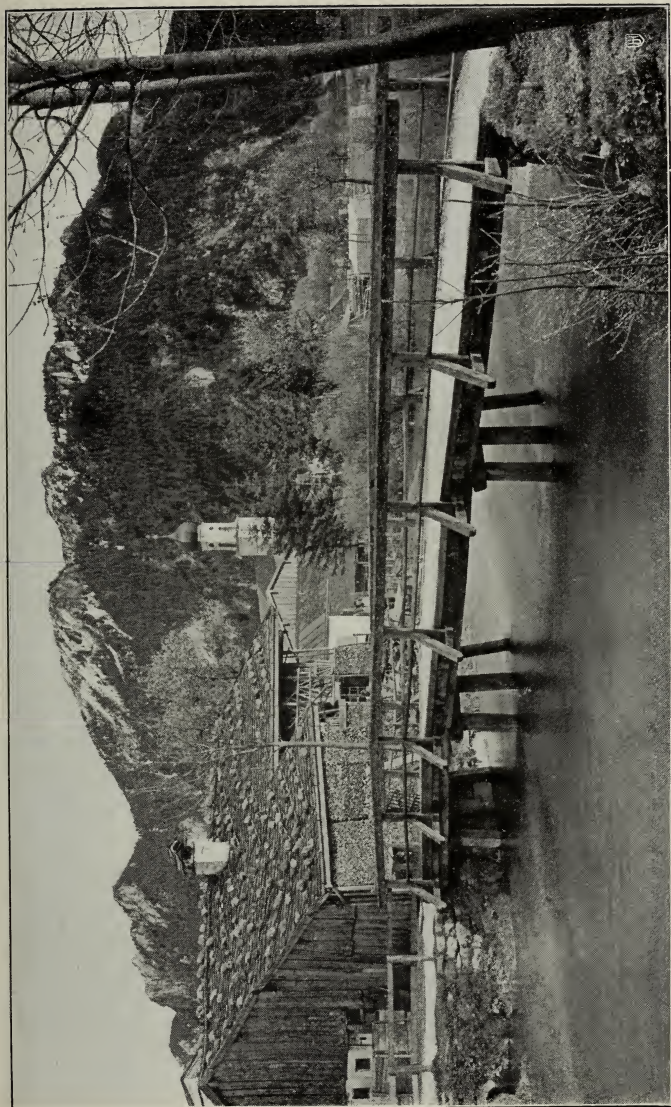
Who does not like the constraint in respect to the principal performances, can come to the extra performances, which are just the same as the others, on the eve of the performance or on the day itself. Such additional performances are very numerous in July, August and September and are advertised in good time in the whole neighbourhood, especially at Munich. In the year 1900



Hotel Osterbichl.

there were 19 extra performances, besides the dress rehearsal and 27 principal performances.

Oberammergau has often within the last years been reproached for speculating, but this accusation is unjust. The faults of single individuals, which happen everywhere, are no reason to condemn all the parish wholesale. It is certainly true that the price of food is high during the year of the Passion Play, but it is never cheap at Oberammergau. The valley affords nothing; all must be got from Munich. Where great masses of people congregate together, it is dear everywhere, even in large towns. *During the World's Fair at St. Louis in 1904 a room in a hotel on the 6th floor cost 10 dollars = 42 M., and even in the*



One of the village bridges at Oberammergau.

Inside Inn, which had been built in the exhibition itself and contained 4000 rooms, the price ranged from 1 – 5 dollars a day. If it is expensive at Oberammergau, that is due to the farmers who promise the natives large sums and then repay themselves from the foreigners. There are also some touring offices, excepting Cook and Lloyd who only exact 3 M. for booking, which are to blame. The inhabitants of Oberammergau anyhow have the least profit. Since the frequency of summer visitors is very moderate, articles of furniture often stand nine years without being used; the preparations for the guests and purchases for the household swallow up large sums, and yet everything must be paid for. It often happens that the helplessness of the simple villagers is terribly imposed upon by foreign mercantile travellers, who press upon them all kinds of wares, provisions, wines etc., which they never could possibly consume, and are therefore obliged to sell later on for a small sum, only not to be the entire losers. In the year before the last Passion Play the village literally swarmed with such foreign travellers.

The lion's share of the profits is taken by the neighbourhood, by the capital of Bavaria, and lastly by the railway, and these profits amount to millions. In 1900 the Bavarian railways reckoned their profit out of the Passion Play to be round 4 millions of marks. What other money remains in the country cannot of course be controlled; and yet in many circles indifference reigns and even open aversion. It is only the Ministry of means and communications which gives this great undertaking its full support. Therefore the fervent thanks of the inhabitants of Oberammergau shall be here expressed to his Excellency the minister, Heinrich von Frauenthorfer.



The castle
of Hillern.

It is a stumbling-block to many, that the tickets are divided amongst the several families of the village; but if they were given over to the general public for distribution, the Oberammergauers would have hardly anything at all, which cannot very well be expected. It would only result, as in 1890, in the worst form of usury outside the village and the visitors would undoubtedly have to pay more, than if they slept at Oberammergau itself.

8. A day of the Passion Play performance.

Already two or three days before the festival begins, the village is full of life; but on the eve of the performance the crowds of pedestrians, motors and carriages of all kinds threaten in some places to become positively dangerous. But up to the present no serious accident has taken place, neither has the help of the police been ever required. In 1900 3 consecutive performances had to take place no less than 6 times, on 16th, 17th, 18th June — 22rd, 22nd 24th July — 19th, 20th, 21st August, — 25th, 26th, 27th August, — 8th, 9th, 10th September — 30th Sept., 1st, 2nd October; nearly every time the theatre was crowded, so that no seat was to be had. On these days every time there were 10,000—12,000 people in the small village, to whom must be reckoned all those who had remained either out of overfatigue or curiosity, to watch the bustle and stir of this international crowd. The further the stranger enters into the irregular streets, the more extraordinary the life and the movement in them. Countless shops, large and small, booths and



Village scene at the "Weckerwirt".

stalls, in which wood-carvings, photographs, and other souvenirs of the most different descriptions are exposed for sale, tempt the customer. Even in the humblest dwellings there is a small window, in which pictorial postcards are displayed. The greater part of these dealers are not natives of Oberammergau, but come from outside.

Hundreds of people, having already secured their night's lodging, stand at the windows or on the balconies and look down on the hurry and confusion beneath them; thousand others hasten from house to house looking excitedly for shelter. Thus the people stream at short intervals from the station to the village. Special trains and ordinary trains are continually arriving and all are overcrowded. From Ettal too flock large crowds. Before the inns stand enormous masses of carriages, surrounded by crowds of people, whose heated faces and dusty clothes testify to the exertion they have undergone, and to the distance they have travelled. In former times the "Turkish band" marched with drums beating and trumpets sounding through the streets of the village, followed by a great crowd of people. In 1900, however, this musical march was abandoned in the morning, while in 1910 it will also be discontinued in the evening, as not in accordance with the deep solemnity of the next day. In its stead the band will play at some appointed place when the weather permits. Only gradually the excitement diminishes, but even through the night many are still up and doing; for many a pedestrian wanders at midnight into the Ammer valley. Who has not found a bed in the village, often has to look for one at dead of night in the neighbourhood; but he, who neither wishes nor is able to do this, has to be satisfied with a chair or a

bench in a parlour or kitchen. It very often happens that a great many have to bear the exertions of the next day after a restless night. It thus chanced in 1880 that



The parish church.

the duke of Alençon, the brother-in-law of the emperor of Austria, had to spend the night with his brother the imperial prince of Brazil in his travelling-carriage in spite of torrents of rain.

In the morning of the eventful day everybody is astir almost before daybreak. A great number of the visitors go to church, where service has been going on already for hours without interruption. It is not everybody who comes to Oberammergau "to see the show"; to a great many the Passion Play is a solemn affair, which can only be worthily begun by hearing mass. Thus many strangers, particularly the English and French, take the communion side by side with the inhabitants of the village. The assertion is, however, incorrect that the Oberammergauers come to the service in their Passion Play costumes and receive the Holy Sacrament, thus attired. Punctually at 6 the principal service is held on all Sundays and festival days, that is to say on all days when the Play is performed. It happens very often that a catholic bishop reads mass; in 1900 two archbishops and two bishops celebrated mass at one and the same time, while a priest from Natal, a negro, read mass at the 5th altar. The church is generally crowded, which formerly was not the case; the cause of this must not be attributed to the piety of the visitors, but to a very simple reason. Since 1890 all seats at the theatre are numbered; it is therefore no longer necessary to stand for hours before the theatre to secure a good place, so that everybody can now attend service without a thought or care for his seat at the theatre. It is touching to see all these masses of people, both high and low, worshipping before the altars from the earliest hours of the morning.

The late cardinal-archbishop of Bordeaux, Victor Lucien Lecot, was so charmed by all that he had seen, that he wrote the following words in the vestry-book (13th July 1890):

*Parvus quidem Vicus
Maximus vero status
In quo divina Mundorum Tragoedia
Sic a mundis interpretatur ut vera!
Honor sit et benedictio
Qui talia paravit et servat: Parocho!*

Carried away by the enthusiasm of the moment the aged prelate took up the vestry-book, carried it to the door of the vestry and read aloud the contents of his Latin verses to the crowds of foreign priests standing outside.

The performances begin at 8 a. m. An hour before that time the actors hurry into the dressing-rooms to don their costumes and also, without doubt, to collect their thoughts before the play begins. Three cannon shots from the neighbouring Osterbichl are the signal for the commencement. The orchestra intones the overture in soft harmonious melodies, silence falls on the vast hall of spectators, all eyes are strained in eager expectation towards the stage, whilst behind the curtain all the actors collect round their pastor, according to an old custom, and repeat the Lord's Prayer with quiet fervency. Now the music ceases; the "guardian angels" step slowly and majestically, headed by the "prologue" bearing his wand, from the right and the left on to the proscenium and — the sacred drama begins.

It would of course be of interest to describe the impression, which the play produces on the audience during its progress; but it is better not to go into this, for fear of giving the idea that curious eyes are studying the feelings of the visitors from behind the curtain; but one cannot help noticing, that there is hardly a face amongst the thousands of spectators that does not bear some

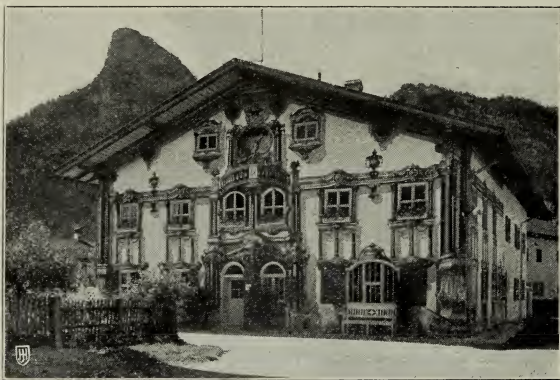
visible sign of being deeply impressed by the solemn scenes enacted before it. Even if it be no religious feeling of admonition, it is anyhow a human sentiment, engendering sympathy; countless others, however, carry a lasting deep impression away with them. If an old Jewish legend maintains, that all who enter the Promised Land keep the odour thereof for 40 days in their clothes, this can also be said in a certain sense of Oberammergau; for those, who have witnessed a performance of the Passion Play, carry away with them rich moral profit, a lively faith, which sweetens the bitterness of life for years. The first principal part ends with Christ's being taken prisoner on the Mount of Olives. It is now midday and an interval of 2 hours follows (formerly only $1\frac{1}{2}$ hours), for the purpose of resting after the bodily and mental exertions of the forenoon and taking refreshments. Shortly before 2 o'clock cannon shots announce the continuation of the Play and all hurry to resume their seats. The theatre is soon filled again, perfect quiet reigns over the whole crowd, and every face watches with anxiety the development of the martyr scenes. At length the climax is over and the Hallelujahs have died away — it is 6 o'clock! Even before the last chords have echoed away, a certain unquietness can be noticed among the spectators; when the curtain has fallen a general commotion takes place, in 3 minutes the vast hall is entirely cleared. On foot and in carriages hundreds and thousands hurry away in dense crowds from Oberammergau to their respective homes. Many others and particularly the foreign guests prefer to remain one night longer in the village, for the purpose of talking over what they have witnessed with their friends and acquaintances, and of digesting it spiritually.

The pictures of those performers, who commanded the greatest interest are then bought and a visit is paid to them, whereby their respective autographs are naturally solicited.

Thus the streams of people flow in and out of the small mountain village and in 1900 there were no less than 47 performances.

Perhaps it would be interesting to the reader to gain some information about the visitors to the Passion Play. All ranks and classes of society are represented here, from the travelling journeyman, who gets at his imploring supplications a standing-place gratis, up to princes and crowned heads. In 1840 the king and queen of Saxony came; king Max II of Bavaria in 1860; his son Louis II in 1871; Frederic William, afterwards emperor of Germany, in 1880, as well as the Prince of Wales, now king of England; in 1890 queen Isabella of Spain, the grand-duke Peter of Oldenburg. Besides, the members of a great many European princely houses, amongst whom were naturally many of the Bavarian royal family, representatives of art and science, princes of the church from all parts of the world — all these have visited Oberammergau. There is hardly a country in Europe, which has not sent its representatives. Few visitors came from Italy and fewer still from Russia, which is easily explained by the social and political conditions of that country, as the following example may illustrate. A catholic prebendary came in 1890 from Russian Poland to the author at Oberammergau with the request to be allowed to celebrate mass the next day, at the same time earnestly begging to keep his nationality a secret. As he had the permission from the Governor-General at Warsaw only to take the baths at Karlsbad, he was not allowed to visit

other places; if the Russian government had got to know of his journey to Oberammergau, it would probably have meant for the "criminal" lengthened sojourn in the interior of Russia. A considerable number of visitors came from France within the last 20 years, the number of bishops and priests being especially great. They displayed a friendliness of spirit, which was not put on and many an Oberammergauer preferred taking visitors from that



Residence of the late burgomaster, Joh. Lang.

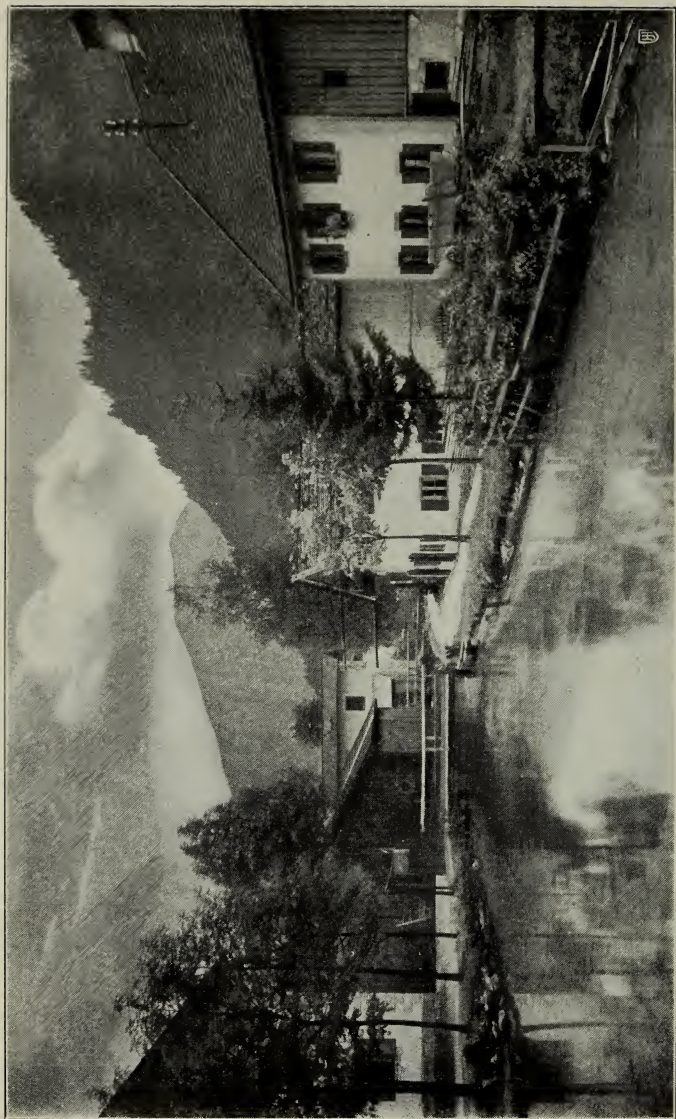
country, against which they had fought so fiercely in 1870/71. The greatest number of foreign visitors, however, belongs to the Anglo-saxon race; 30 000—40 000 is perhaps too low an estimate. In comparison with former years there were fewer English in 1890, but a great many more Americans.

This fact is easily accounted for, when we remember that thousands of English families had their sons standing in the field against the Boers in Africa at that time. As early as March and April all places were booked

far into the autumn for the steamers leaving the eastern harbours of the United States. Thus walking through the streets of Oberammergau, one might have imagined oneself in an English or American town. Visitors come from all quarters of the globe, even from the most distant lands; thus in 1880 an Indian rajah lodged for the night in the house of the burgomaster Lang. But since the whole house was overcrowded and no lodging could possibly be found in all the village, the rajah had to content himself with a few cushions and a blanket laid on the floor of the parlour; his Hindoo servant keeping faithful guard over his master. It was in 1890 late in the evening that a short and insignificant looking man presented himself at the vicarage as missionary bishop of New-Zealand. He got a simple bed in a neighbouring house only because an English catholic ceded it to him, whilst the Englishman spent the night on a chair. Ten years ago a Servian priest came to the apartments' office, who did not understand a word of any language of Western Europe, so that it was only possible to communicate with him by means of signs — curiously enough this was successful!

After the conclusion of the Passion Play the rarest coins are often found in the money-boxes of the parish church, affording thus some clue to the place from which the givers of this money came. Not only all European coins are represented, but there can be found as well American dollars, Mexican and Brazilian silver, bolivianos and sols from Peru, and in 1890 even a coin from Hong-Kong.

Thus every 10 years Oberammergau becomes the rendez-vous of the international world; it may be with many only the result of curiosity, but the majority flock



View in the village.

From a photograph by Lorenz Fränzl, Munich.

here together out of religious motives, especially the English. Since 1890 a special room has been set apart for the members of the Church of England, where divine service is held and which is largely attended.

From small beginnings a far-famed undertaking has sprung up in the course of almost three centuries, which our forefathers certainly never thought of. In 1760 they were highly pleased to have had 10 000 spectators in the village; 140 years later more than 170 000 people had gathered together in the space of five months within the small village of Oberammergau.

9. The Proceeds of the Passion Play.

Already in 1880 and still more so in 1890 and 1900 one could read in the daily papers long winded articles about the enormous sums of money that the Oberammergauers made out of their performances of the Passion Play. According to these reports the village was entirely free from taxes or duties, and lived not only in a state of prosperity but even of abundance. — Unfortunately this is not the case. It can be admitted that the means of the village improve from one decade to another, but the expenses have kept pace with the income owing to the increased demands of both natives and strangers. It must not be forgotten that this income flows in only once in ten years. During the interval there are certainly about 800 900 summer residents every year, but these generally belong to that category of people, who bargain over the most moderate prices. Besides, the prices of provisions are exceptionally high, since everything must

be got from outside; thus the money, that has been earned during the year of the Passion Play, is entirely used up during the following nine years. Lastly, the Passion Plays have another great drawback for the financial circumstances of the inhabitants, which cannot be depreciated by any means. The performers are continually being hindered from their daily work by the great number of rehearsals, and therefore lose a more or less great part of their daily earnings. During the time of the Passion Play regular work is not to be thought of for six months; many cannot, others will not work, thus it happens, that running orders cannot be executed and in time cease entirely to be given. Experience teaches that it always requires several years before a regular and normal state of things has been again established. If the Oberammergau carvings were not so far famed, it would hardly be possible to form new business connexions.

It will be seen from the above, that the easy earnings or the "enormous income", if one can call it so, has its two sides. Certainly some would be no worse off, perhaps even better off, if they had never known anything of the Passion Play. It must therefore be considered a great blessing that the Bavarian government has taken since many years such wise precautions for the future in making the condition — whilst giving its sanction to the Play — that a full third of the clear profits should be used, after payment of all costs, for the general and public welfare of the inhabitants. It is indeed the greatest boon and if this condition had not been made, it ought to have been enforced in the interests of all; for only in this way is it possible for the small parish to collect a useful capital for itself, exercising the hap-

piest influence on the means of living and finances of the villagers.

As it may perhaps be agreeable to some readers to have a little insight into the income and expenses of the Passion Plays, and to know how the sums paid in are again spent, the following statistics are given :

There are no papers or notes existing about the first 90 years of the Passion Play. In 1720 the income was so small, that the parish had to add 73 Gulden 37 Kreuzer out of its own pocket. (1 Gulden = 1 Mark 71 Pfennig; 60 Kreuzer made a Gulden).

In 1730 the receipts were 71 Gulden 49 Kreuzer, but the expenses were 158 Gulden.

In 1750 there was a deficit of 88 Gulden 48 Kreuzer.

In 1760 the parish had to add 156 Gulden 48 Kreuzer to the receipts of the Play to cover all expenses.

In 1770 the parish contribution amounted to 157 Gulden 32 Kreuzer.

In 1800 the receipts were 450 Gulden 24 Kreuzer, the expenses 655 Gulden 15 Kreuzer.

In 1801 the first profit was made. The receipts were 1015 Gulden 24 Kreuzer, the expenses 672 Gulden 4 Kreuzer. Among the expenses the "Passionsmahl" (Passion supper) figures with 86 Gulden 20 Kreuzer, the 400—500 performers received nothing else !

In 1850 the receipts and expenses amounted to 24,000 Gulden. The performers received 10,000 Gulden, each principal performer 80 Gulden out of this sum! 6500 Gulden were used for public purposes.

In 1860 the receipts were 54810 Gulden 42 Kreuzer. The expenses amounted to 15 000 Gulden.



View in the village.
From a photograph by Lorenz Fränzl, Munich.

In 1870 the receipts were 45 247 Gulden, the expenses 43 960 Gulden.

In 1871 63 435 Gulden came in and 55 033 Gulden were spent.

In 1880 considerably higher sums had to be dealt with. The whole receipts were 336 596 Mk. 34 Pf. The expenses amounted to 81 095 Mk. 39 Pf. For public purposes 97 070 Mk. 29 Pf. were used and 158 430 Mk. 66 Pf. distributed among the performers.

In 1890 the receipts were 694 724 Mk 7 Pf. The expenses were 206 196 M. 45 Pf. For public purposes 199 757 Mk. 62 Pf. were used and 288 570 Mk. distributed among the inhabitants.

In 1900 the receipts were 1 068 487 Mk. 78 Pf.

The expenses were	320 834 M. 86 Pf.
Distributed among the performers	410 057 „ — „
For public purposes	334 744 „ 49 „
Reserve	2 851 „ 43 „

Sum total of expenses 1 068 487 M. 78 Pf.
173 669 tickets were sold.

The performers were divided into 17 classes. In the first class, which constituted the principal performers, each person received 1500 Mk. In the last class, composed of schoolchildren, each child received 50 Mk. Amongst the items of public purposes there is one of 6764 Mk. as a contribution to the erection of a monument for King Louis II of Bavaria, the high patron of Oberammergau. The rest of the money is thus divided: 20 000 Mk. for church purposes; 71 848 Mk. 67 Pf. for the payment of the parish debt; 76 714 Mk. 51 Pf. for the new theatre for rehearsals; 25 000 Mk. for a new school of wood

carving; 26 000 Mk. for the new water-conduit; 9 424 Mk. 91 Pf. for the grammar school; 3 385 Mk. 20 Pf. for the hospital; 15 000 Mk. for a new mortuary; 7 000 Mk. for the propagation of agriculture; 10 000 Mk. for the "Verschönerungsverein" (Society for embellishing the village and its environs); 32 000 Mk. for the maintenance



Village street in Oberammergau
From a photograph by Lor. Fränzl, Munich.

of the public buildings; 2 000 Mk. for the setting up of a record-office; and 29 607 Mk. 20 Pf. for the improvement of roads and fields.

These figures will clearly demonstrate the vast importance of the Passion Play; but it is not the single individual who carries away the most profit, it is rather the whole community. Nevertheless, there can be no question of "enormous riches", whilst a certain "prosperity" can of course not be denied.

10. Oberammergau after the Passion Play.

There is nothing sadder for the real Oberammergauer than the last day of the Passion Play. If he had to lose all his belongings he could hardly be more depressed than at that moment, when he must take leave of those performances, with which he has, so to speak, grown up. In the whole course of the summer he never plays with such intense feeling as on the last day. With tears in his eyes he returns to the dressing-room after the performance and lays aside his beloved stage-garments with deep feelings of sadness and woe. Perhaps he enacted only a minor part, but it was a necessary and important one for the whole of the Play, like every other. — It often happens, that one or the other begs as a favour to be allowed to take home with him some trifling object, which has been used during the Play, as a souvenir. He feels that he will scarcely again act the same part, when the time approaches for the Passion Play. In the course of ten years much may happen, may be he is no longer in the land of the living. This thought possesses many, especially those of middle age, and naturally casts a certain gloom over the whole parish on this last festive day.

Proudly they wore for some months the purple robes of a prince; as high priests, apostles, Pharisees, high and low they earned the boundless praise of an enthusiastic crowd; hardly have the last visitors left the village, when they become again simple wood carvers and countryfolk, who dream 9 years of past glory and look hopefully into the future. Gradually it becomes quiet and empty in the village — all the more felt after the noise and turmoil of the past months. It is difficult to realize, that in our century of feverish excitement there can exist a spot on

the earth, whose name is so well known and yet whose life goes on in such peaceful solitude.

»Sic transit gloria mundi!«

The distribution of the various salaries is naturally a looked-for day for all, but it does not bring unalloyed joy with it — many would prefer a continuation of the



Oberammergau in winter.

From a photograph by Lorenz Fränzl, Munich.

Play without any remuneration. That is the characteristic feature of the real Oberammergauer! It is a peculiar race! For years he only speaks of what he has seen and experienced during the festival; the matters of the parish and political events in the great world interest him too, but, properly speaking, his only care, his one pride and joy, which holds him and all his fellow-villagers captive, is:

“Oberammergau and its Passion Play”.



Ecce Homo! (Anton Lang).

Passion Play 1910.



Mary (Otilie Zwink).
Passion Play 1910.



Christ (Anton Lang).
Passion Play 1910.



C.

The Passion Play.

Prologue.

Cast thyself down with holy fear,
O race bowed down by God's curse!
Peace be to thee! From Zion mercy here!

The curtains rises and displays, as first tableau, the
expulsion of our sinful parents from Paradise.

But from far, from Calvary's height
Shines through the night a morning light,
From the tree of the Cross there gently blow
Winds of peace throughout the world below!

The curtain rises again and displays the adoration
of the cross. The tree in Paradise brought sin, the tree
on Calvary brought grace.

The children and the choir kneel down in prayer.
After the choir has retired, the actual play begins.

Part I.

**From Christ's entry into Jerusalem to his being taken prisoner
on the mount of Olives.**

Act I

Entry into Jerusalem. Christ rides on an ass surrounded by his apostles, disciples and friends. Crowds of men, women and children follow him with palm branches in their hands. He thus reaches the centre of the proscenium. The curtain rises and shows the hurry and bustle of the buyers and sellers in the temple. Christ raises his voice in anger, seizes a rope and drives the astonished and sacrilegious mob out of the temple. Nathaniel, a priest, and Dathan, the "chief trader" incite the people against Christ. With the cry: "Moses is our prophet, praised be our forefathers!" the first act comes to a close.

Act II.

The Sanhedrin takes council how to kill him.

Old Testament type and tableau: The sons of the patriarch Jacob take counsel how to do away with their brother Joseph. Gen. 37, 18.

New Testament: As soon as the curtain rises, the solemn assembly of the Sanhedrin is displayed. Annas and Caiaphas on elevated seats in the centre. The other members of the Sanhedrin to the right and left in two rows. Nathaniel begins the accusation; at his request the offended traders appear. They receive the order to incite the people against the Nazarene and to enter into connexion with his disciples.



Expulsion from Paradise. Passion Play 1900.



Adoration of the cross. Passion Play 1900.



Christ takes leave of his mother at Bethany.
Passion Play 1900.



Tobias takes leave of his parents. Passion Play 1900.

Act III.

The parting at Bethany.

Old Testament types and tableaux: 1. Young Tobias takes leave of his parents to demand ten talents of silver from Gabael in Rages, a town in Media. Tob. 4, 1.

2. The bride in the song of Solomon seeks her beloved, and is pitied by her friends. Song of Sol. 5. 17.

New Testament: The scene shows the dining hall of Simon of Bethany, after we have seen Christ warning his disciples on the way there. Soon appear Lazarus, and his sisters Martha and Mary Magdalene. The latter anoints the feet of Christ with precious spikenard, whose worth is reckoned to be 300 denar (about 200 Marks of our present money) by the avaricious Judas. As Christ is about to depart, his mother arrives with her friends; in touching words he takes an affectionate leave of her.

Act IV.

Last journey to Jerusalem.

Old Testament type and tableau: Ahasverus, King of Persia — probably Xerxes I 485—464 B. C. — wishes the great lords of his kingdom to admire the beauty of his wife Vashti. Upon her refusal to obey the order of the king, he puts her away and raises Esther, a Jewish maiden, to the throne. Esth. 1—2.

New Testament: The scene represents the open country near Jerusalem. Christ appears with his disciples and foretells the coming destruction of the holy city in tones of deep sadness. He then sends Peter and John away to prepare the lamb for the Passover, himself continuing his road, whilst Judas remains behind.

Hardly is he alone, when the envoys from the Sanhedrin approach and endeavour to get him on their side under the promise of giving him a sum of money and of providing for him for life. Judas agrees, but at the same time does not wish to turn traitor.

Act V.

The last supper.

Old Testament types and tableaux: 1. The fall of manna. When the children of Israel were in the wilderness of Sin near mount Sinai, they murmured against Moses and Aaron, because they were hungry and had nothing to eat. Thereupon "God sent a dew, white as Coriander seeds and tasting like bread and honey, and the house of Israel called it Manna". Ex. 16—31.

2. Moses sent spies from the desert of Pharan in the south of Canaan to enquire about the land that God would give the children of Israel. In the neighbourhood of Hebron they cut from a vine a bunch of grapes of such a size, that two men had to carry it on a stick. Num. 13.

New Testament. The scene discloses the room in Jerusalem, when the last supper has been prepared. Christ addresses his disciples standing. He then partakes of the food and wine with them together. Thereupon he takes off his upper garment, girds a white cloth about his body, pours water into a basin, and washes the feet of all present. After this act of humility he takes up his garment again and speaks the words, inaugurating the holy sacrament. All partake of it, Judas as well. After the prayer of intercession Christ goes with his disciples to the mount of Olives, Judas excepted.



Christ and Mary (Anton Lang and Outilie Zwick).

Passion Play 1910.

Act VI.

The betrayer.

Old Testament type and tableaux: Joseph is sold by his brethren out of envy. The patriarch Jacob loved this youth more than his other sons, therefore they hated him and wished to kill him. At the request of Reuben they spare his life but sell him for twenty pieces of silver — about 20 Marks — to Midianite merchants, who were on their way to Egypt. Gen. 37.

New Testament: The Sanhedrin has assembled for the second time. Dathan introduces Judas, who after some hesitation declares himself ready to betray Christ and receives for this thirty pieces of silver. After that Judas has been led away, the council is continued and closed by Caiaphas amidst tumultuous scenes, following the protest of Joseph of Arimathea and Nicodemus.

Act VII.

Christ on the mount of Olives.

Old Testament types and tableaux: 1. Adam must eat bread, earned by the sweat of his brow. Gen. 1, 3, 17.

2. Joab's treachery to Amasa. Sheba rebelled against David and won all Israel, only the men of Judah remained faithful to David. Amasa was put in command of an army, contrary to the expectation of Joab, and Abishai and Joab were destined to pursue the rebels. At the rock of Gibeon Joab met his rival Amasa and smote him with his sword, while kissing him. II Kings 20, 9.

New Testament. The scene represents the mount of Olives. Judas, some traders and soldiers pass in the background. Christ and the disciples approach. Peter,



Christ's journey to Jerusalem.

John and James continue their way with Christ. All lie down, but Christ falls on his knees to pray. An angel ministers unto him. Then the betrayer approaches and kisses him. Overcome by the majesty of the Son of God the soldiers recoil with fright. Before they can recover from their fear, Peter cuts off the right ear of Malchus, which is at once miraculously healed by Christ. Amidst harsh cries he is taken prisoner and led away bound. The disciples flee in terror.

End of the first part. Interval of 2 hours.

Part II.

From the capture on the mount of Olives to the condemnation by Pilate.

Act VIII.

Christ before Annas.

Old Testament type and tableau. The prophet Micaiah was smitten on the cheek for telling the truth to king Ahab. Ahab wanted to recover Ramoth-Gilead from the king of Syria. To make sure of success he first asks the opinion of 400 heathen priests, amongst whom is Zedekiah. Although they foretold a happy issue of the war, Ahab wanted still to hear Micaiah's opinion. The prophet foretelling Ahab's destruction, he receives a blow in the face from Zedekiah with the words: "Which way went the Spirit of the Lord from me unto thee?" I Kings 22, 24.

New Testament: Annas appears before the door of his house to receive Judas and then to see Christ, who surrounded by the guards, is led away bound.



Ordering of the passover. Passion Play 1900.



The last supper. Passion Play 1900.



The fall of manna. Passion Play 1900.



Adams earns his bread by the sweat of his brow. Passion Play 1900.

Resenting the jeers of the highpriest as undeserved, Christ receives a blow in the face from one of the servants of the temple. When Annas has retired, the guards move away with Christ in their midst. Peter and John come up meanwhile and anxiously inquire about their master.

Act IX.

Christ before Caiaphas.

Old Testament type and tableaux: 1. The innocent Naboth is sentenced to death by means of false witnesses. Naboth possessed a vineyard near the palace of King Ahab, which he would neither exchange nor sell to the king. Jezebel, Ahab's wife, had therefore two false witnesses brought, so that Naboth could be stoned as a criminal and his property confiscated; also his sons were killed. I Kings 21, 13.

2. Job's body is afflicted and he is mocked by his wife. In spite of his piety Job was smitten with the awful disease of leprosy. His wife, however, had no pity for him, mocked him and desired his death. Job. 2, 9.

New Testament: At the moment when the central stage is opened, Christ is led through a side street to be brought before Caiaphas, who receives him in his bed-chamber. At the sametime false witnesses arrive bringing their accusations. After Christ has been sentenced to death and led away again, and after Judas has gone away troubled with a bad conscience, the scene reveals the front hall of the high-priest's house. In the centre a fire is burning against the cold, round which the guards are lying, near them are also two maid-servants. Peter and John approach slowly to inquire about their master Being suspected of

being followers of the Galilean owing to their shy behaviour and anxious questionings, Peter denies the fact three times most emphatically. Just then Christ is led past; a look of unspeakable sadness from Christ reveals to the disciple the cowardice and sin of his action — with tears in his eyes and full of the bitterest remorse he totters away. Christ is placed on a seat in the middle of the hall and insulted and mocked by the servants.

Act X.

The despair of Judas.

Old Testament type and tableau: Cain wanders about restlessly. Cain and his brother Abel once brought sacrifices to God, but as Cain's sacrifice displeased God, he slew his unsuspecting brother in a passion. Being called to account by God, the unhappy man was seized with the bitterest despair and wandered about the country seeking rest and finding none. Gen. 4, 16.

New Testament: Judas, lost in deep thought, walks slowly over the stage to the house of Annas. The curtain now rises and discloses for the second time the assembly of the whole Sanhedrin. Judas rushes into the council hall, protests against the sentence of condemnation and in the greatest excitement throws the blood money into the middle of the hall. After a short interval of general and involuntary silence Christ is brought in again, and the sentence of death, which had been passed during the night, is proclaimed for the second time and corroborated. The scene then shows the three envoys from the Sanhedrin before the palace of Pilate, the governor. During to the approaching festival they will not enter into the heathen palace and therefore receive the news, through a servant



Christ and the disciples on the Mount of Olives. Passion Play 1900.



Christ before Caiaphas. Passion Play 1900.



Peter's denial of Christ. Passion Play 1900



Christ before Pilate. Passion Play 1900.

that the Roman governor is ready to hear the request of the Sanhedrin. The scene changes; in a lonely spot in a forest Judas gives himself up to despair. Suddenly he starts up, tears off his girdle and, just as he is going to commit suicide, the curtain falls.

Act XI.

Christ before Pilate.

Old Testament type and tableau: Daniel is accused before King Darius and thrown into a den of lions. The king of Persia had passed a law that any man, who within 30 days should ask a petition from God or any other save himself, should be cast into the den of lions. But Daniel, as an Israelite, did not consider himself bound by this law, he was therefore accused before the King by the heathen and envious governors of the provinces. Dan. 6, 13.

New Testament: The members of the Sanhedrin bring Christ to Pontius Pilate with great pomp and accompanied by large crowds of people. With flattering words Caiaphas tries to win the imperial governor over for his plans. Christ is led on to the steps of the praetorium and not unkindly treated by Pilate. However, the matter is most disagreeable to him and upon hearing that the accused is a "Galilean" by birth, he sends him quickly to King Herod. The Sanhedrin is obliged to submit to the governor's orders.

Act XII.

Christ before Herod.

Old Testament type and tableau: Samson is mocked at, being a prisoner. The hero Samson, famous

for his strength, was taken prisoner by the Philistines at Sorec, brought to Gaza and there blinded. During a banquet they compelled him to play before them. Judges 16, 25.

New Testament In a magnificent oriental hall King Herod sits on his throne, surrounded by his courtiers. Annas and Caiaphas approach, together with several priests and soldiers leading Christ. Although the accusers boisterously demand Christ's death from Herod, he, nevertheless, cannot agree to their wishes. The king treats the prisoner as a simpleton, who "knows nothing and can do nothing", causes him to be arrayed in a white mantle out of mockery and sends him, thus attired, back to Pilate.

Act XIII.

The scourging and crowning with thorns.

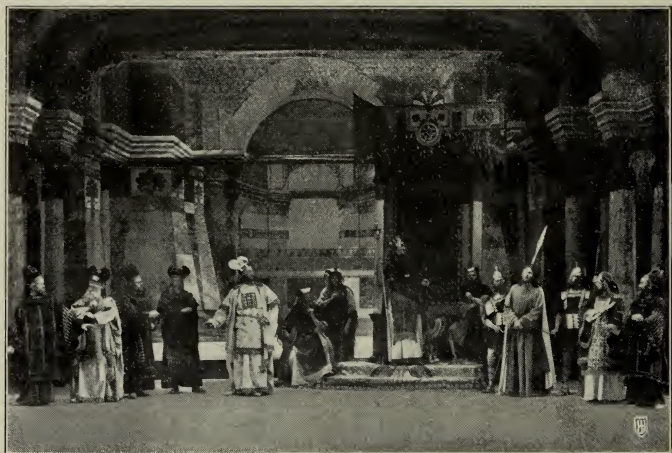
Old Testament types and tableaux: 1. Josephs coat is stained with blood. His brethren had sold him to Egypt for twenty pieces of silver. To deceive their father, they took Josephs coat, dipped it in the blood of a goat and sent it to Jacob. Gen. 37, 32.

2. The ram meant for the sacrifice is caught by its horns in a thicket. To prove Abraham's obedience God demanded the death and sacrifice of his son Isaac. Prevented from fulfilling Gods demand by an angel, Abraham sacrifices a ram, which had been caught by its horns in a thorny bush near by. Gen. 22, 13.

New Testament: The high priests, buyers and sellers, and witnesses appear with the soldiers leading Christ for the second time before Pilate, and insist on the death of the accused. The governor does not agree to this, but gives way so far, as to order the



Samson is mocked by the Philistines. Passion Play 1900.



Christ before Herod. Passion Play 1900.



The Scourging. Passion Play 1900.



The Crucifixion. Passion Play 1900.

prisoner to be scourged. The high priests, not yet satisfied, hurry away to incite the people still more and gain them for their bloody plans. In the mean time the curtain rises and discloses a dark vault. Christ is brought in, disrobed, bound to a pillar and scourged. The soldiers then lay a purple mantle on his shoulders, place him on a seat, give him a reed in his hand, press a crown of thorns on his brow, kneel before him and mock him. A servant calling Christ to Pilate makes an end to this terrible scene.

Act. XIV.

Christ condemned to be crucified.

Old Testament types and tableaux: 1. Joseph is introduced to the people as governor of the land. Pharaoh, king of Egypt, had a dream, which no one could interpret to him. Only Joseph, who had been lying in prison for 2 years under a false accusation, could understand and reveal it. Full of joy the king not only gave him his liberty, but raised him to the second in the land and ordered, that all his subjects should bow the knee before Joseph. Gen. 41, 41.

2. Casting lots over two goats for the sacrifice. According to God's commandment the high priest had to present two goats at the door of the tabernacle and cast lots upon them. The one was sacrificed as a burnt-offering, the other was driven into the wilderness as a sign of the forgiveness of sins for Israel. Lev. 16.7.

New Testament: From three sides come yelling and screaming crowds of people, headed by Nathaniel and Ezekiel, as well as the two high priests and assemble before Pilate's palace. An attempt to quiet the mob by showing them the scourged and crowned Christ

is without effect. The gestures of the priests grow more furious, the behaviour of the mob becomes more threatening. They demand the release of Barrabas and the death of Christ. Frightened at these signs of open revolt, Pilate gives way, declares Christ to be innocent, but delivers him over to his enemies. With these words of satisfied revenge: „It is over with the Galilean!“ the crowds disperse in the streets of Jerusalem.

Part III.

From the condemnation to the glorious resurrection.

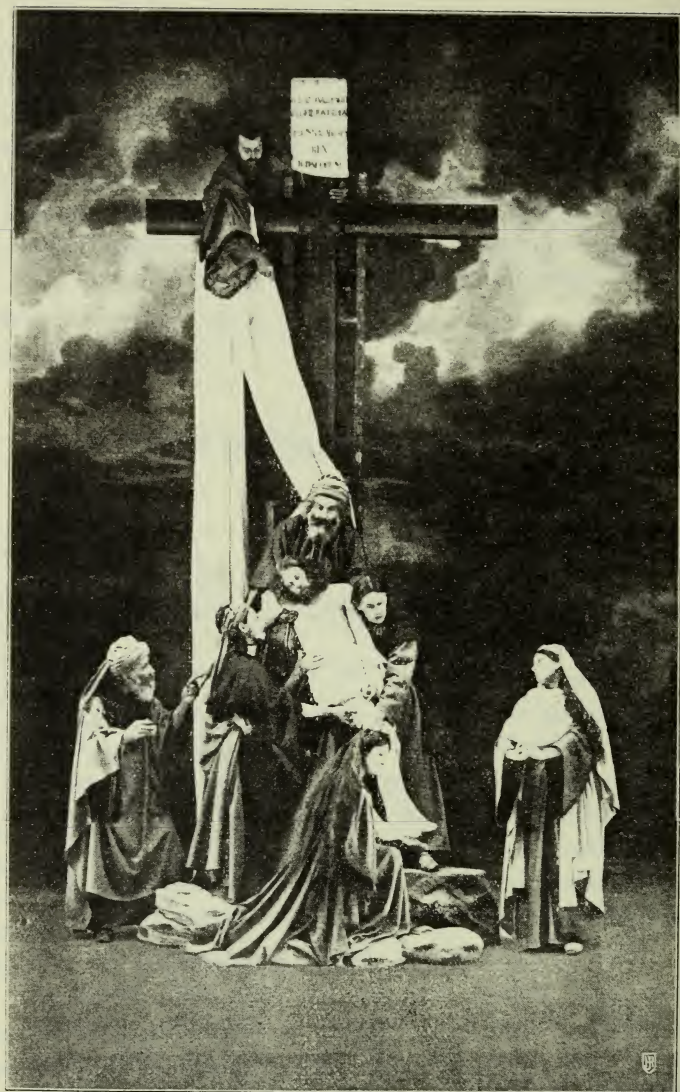
Act XV.

The way to the cross.

Old Testament types and tableaux: Isaac, destined for the sacrifice, carries the wood himself up the mountain. Gen. 22, 6.

2. The brazen serpent. In their wanderings through the wilderness the Israelites had again murmured against Jehovah. Then God sent poisonous snakes among them from whose bite many died. In their distress they called upon Moses to help them; he prayed to the Lord, who ordered him to have a brazen serpent made and set it on a pole. Whosoever looked upon the brazen serpent in faith and repentance lived, even if he had been bitten. Num. 21, 19.

New Testament Mary, accompanied by the other holy women and led by John and Joseph of Arimathea, comes from Bethany to Jerusalem. Hearing shouts and cries afar off, they stop on their way. Christ bearing the cross comes from the right, followed by a great crowd of priests, scribes, Pharisees and



The descent from the cross, Passion Play 1900.

soldiers. Toiling along and almost sinking under the weight of the cross, Christ is driven on by four executioners. Suddenly Mary recognizes her son and with a cry of deadly pain she sinks into the arms of the friends. Christ's strength gives way too. Simon of Cyrene takes the cross upon his own shoulders and Veronica reaches Christ a towel to wipe the sweat off his brow. Women of Jerusalem with their children approach with all signs of the deepest pity. Once more there is a halt on the way, occasioned by one of Pilate's servants, and then the whole crowd disappears in the depth of the central stage.

Act XVI.

Christ on Golgatha.

Instead of the Old Testament tableaux, the Prologue at the head of the now black-robed choir undertakes the direction of the coming scene. During the last words hammering is heard behind the closed curtain, which is caused by the nails being driven into Christ's hands and feet. As the curtain rises the crosses of the two malefactors are just being raised. Christ is lying, nailed to the cross, on the ground. Soldiers, high priests, Pharisees and crowds of people are standing about, the women being in the background. After the inscription has been fastened on the cross, it is raised up. Immediately the soldiers divide the garments of Christ, tear them into several pieces and cast lots over the upper garment. Amid bitter sneers and mockery of the assembled people Christ pronounces the well-known seven words on the cross, bows his head and dies. Amid extraordinary natural phenomena the blinded crowd and the priests, full of hatred and malice, gradually disperse. The bones of the two malefactors are

broken and Christ is speared in the side. Hardly is this tragic scene over, when the high priests return to have the body cast into some obscure hole. Pilate has, however, ordered the body to be delivered into the hands of Joseph of Arimathea. The preparations for taking the body down from the cross begin, while Caiaphas and his followers return to Jerusalem with curses and imprecations on their lips. The body is now taken down and reverently carried to the grave by Joseph of Arimathea, Nicodemus, other friends and the women.

Act XVII.

The resurrection.

The choir has taken off its mourning mantles and appears again clad in bright garments. The scene discloses a garden, in whose centre appears the holy grave in an immense rock. Soldiers are stationed about, guarding it, and converse about the terrible events of the last days. Suddenly the ground shakes, the entrance to the grave opens, and Christ stands in white garments before the soldiers — terror-stricken they fall to the ground — the synagogue falls, the christian church rises!

End.

While festive Hallelujahs resound through the auditorium and songs of joy ascend to heaven, the curtain rises for the last time and discloses Christ, the Conqueror, standing on clouds and transfigured in the midst of his disciples — in the dust of the earth lie his enemies.

With the falling of the curtain the last chords of the hymn of victory die away in the air.

Directory of Oberammergau.

Number of the house	Name and occupation of the proprietor	Number of the house	Name and occupation of the proprietor
1	Wolf Ludwig, decorator and painter	7c	Albrecht Joseph, carpenter
1a	Schilcher Franziska	8	Dengg Johann, locksmith
1b	Krach Georg, farmer	9	Lang Guido, dealer
1c	Stadler Joseph, wood-carver	10	Haag Martin, farmer
1d	Railway hotel. Bierling Anton, manager	11	Zwink Theresia
1e	Railway station. Frauen- dorfer Karl, station-master	12	Preisinger Ludwig, farmer
1f	Bigatti Valentin, plumber	13	Lechner Ant., drawing-master
1g	Hett Sebastian, day-labourer	14	Haag Andreas, merchant
2	Kocher Johann, cartwright	14a	Gastl Franziska
2a }	Gast Roman, painter of statues	15	Schmid Johann, baker
2b }		16	Speer Joseph, day-labourer
2c	Zwink Sebastian, house pro- prietor	16a	Bierling Eduard, day-labourer
2d	Schmid Eduard, sculptor	17a	Albrecht Joseph, sculptor
3 }	Theatre hotel. Lang Eduard, proprietor	17b	Führer Joseph, farmer
3a }		18	Guggemoos Alois, sculptor
3b }		19	Lang Anton, potter
3c	Schauer Sebastian, dealer	20	Preisinger Anton, Hotel "zur alten Post"
3d	Lang Guido, dealer; Lang Johann, wood-carver; Koch Johanna	21	Daisenberger Michael, day- labourer
4	Schauer Sebastian, dealer	21a	Dusch Benedikt, day-labourer
5	Breitsamter Rupert, carpenter	21b	Rebl Christine
6	Passion Theatre	22	Braun Andreas, sculptor
6a	Sieber Engelbert, day-labourer	22a	Reiser Anastasia
6b	Hutter Sebastian, day-labourer	23	Zunterer Joach., day-labourer
7	Kummer Seb., wood-carver	23a	Bierling Edmund, day-labourer
		23b	Samm Alois, "Brunnwart"
		23c	Bierling Joseph, wood-carver
		23d	Müller Joseph, day-labourer
		23e	Poorhouse

Number of the house	Name and occupation of the proprietor	Number of the house	Name and occupation of the proprietor
24	Reiser Anastasia	37b	Guglhör Joseph, joiner
24a	Schistl Anton, coachman	37c	Mayr Katharina
25	Faistl Jakob, farmer	37d	Egger Joseph, day-labourer
26	Gebhart Heinr., wood-carver	37e	Resl Martin, carpenter
26a	Schilcher Hermann, dealer	37f	Mayr Anton, wood-carver
27	Zwink Tobias, wood-carver	38	Schwalb Leonhard, carpenter
27a		38a	Krach Martin, day-labourer
27b		38b	Reiser Joseph, wood-carver
27c	Schilcher Anna	38c	Zwink Oskar, dealer
27d	Berchtold Alois, day-labourer	39	Wiedemann Andreas, farmer
27e	Mayr Leopold, sculptor	40	Maier Johann, "Rottmeister"
27f	Bierling Georg, joiner	41	Lang Georg, forester
27g	Lang Wilhelm, wood-carver	42	Wild Joseph, glazier
27h	Huber Ludwig, joiner	43	Haser Martin, farmer
27i	Rutz Ferdinand, wood-carver	44	Korntheuer Joseph, coachman
27g ^{1/2}	Schilcher Hermann, dealer	45	Garden of the school
27i ^{1/2}	Prassler Joseph, joiner	46	Wolf Joseph, wood-carver
27k	Rutz Georg, sculptor	47	Härtle Franz, joiner
28	Lämmer Joseph, wood-carver	47a	Madersbacher Peter, day-labourer
28 ^{1/2}	Zwink Hubert, wood-carver	48	Pöll Jakob, joiner
28a	Zwink Oskar, dealer	48a	Albl Katharina
28b	Schauer Anton, sculptor	49	Beutler Peter, Hotel zum "Bachfranzl"
28c	Haser Elisabeth	50	Reiser Georg, coachman
29	Nürnberger N., postmas'er	50a	Stückl Benedikt, day-labourer
30	Schmid Kreszenz	51	Kelz Ignaz, Hotel "Wittelsbacher Hof"
31	Mayr Hans, dealer	52	Rutz Wilhelm, baker
32	Klucker Joseph, farmer	52a	Deschler Elisabeth
33	Schilcher Max, Hotel "zur Rose"	53	Gstaiger Mathias, butcher
34	Magold Martin, farmer	54	
35	Schauer Agatha	54a	Rutz Wilhelm, baker
36	Lang Josepha, seamstress	55	Daisenberger Marie
37	Hochenleitner Martin, cooper		
37a	Fauner Wilhelm		

Number of the house	Name and occupation of the proprietor	Number of the house	Name and occupation of the proprietor
56	Zwink Johann, decorator and painter	75	Madersbacher Johann, farmer
57	Town-Hall:	76	Albrecht Anton, farmer
	o Hertel Anna, school-mistress	76a	Haag Sebastian, farmer
	I Lang Ludwig, director of the carving school	76b	Hospital
	II burgomaster's office	76c	Lang Guido, dealer
58	School. Wittmann Ludwig, schoolmaster	76d	Breitsamter Gregor, house-proprietor
59	Haggenmüller Franz, joiner	76e	Lang Guido, dealer
60	Rutz Ludwig, merchant	77	Renner Matth., "Rottmeister"
60a	Lang Heinrich, wood-carver	77a	Linder Anna
60b	Gymnasium	77a ^{1/2}	Bierling Roman, wood-carver
61	Theatre for rehearsals:	77b	Strauss Anna
	o Wohnungsbureau	77c	Bierling Seb., shoemaker
	I Schwald Max, secretary	77d	Wilkoszewska Alice
62	Rutz Franz, merchant	77a ^{1/3}	Eder Kaspar, postman
63	Rutz Wilhelm, baker	78	Renner Matth., "Rottmeister"
64	Posch Konrad, apothecary	79	Kirchmayer Franz, day-labourer
65	Lindele Anastasia	79a	Zwink Theresia
65a	Rutz Hermann, dealer	79b	Bauer Joseph, postman
66	Mammhofer Franz, Hotel	79c	Mangold Otto, sculptor
66c)	" zum Stern "	80	Schallhammer Georg, wood-carver
67	Albrecht Nik., wood-carver	80a	Graf Rosina
67a	Bierling Jakob, goldsmith	81	Gindhart Rosina
67c	Wagner Joseph, day-labourer	82	Pongratz Sebastian, farmer
68	Veit Ludwig, dealer	83	Niggel Johann, farmer
69	Hochenleitner Gustav, farmer	84	Klücker Benedikt, farmer
70	Rutz Jakob, smith	85	Beneficium. Hochenleitner Leonhard, postman
71	Gastl Georg, merchant	86	Lang Emanuel, wood-carver
72	Mayr Franziska	87	Funk Katharina
73	Lang Sebastian, beadle	88	Gastl Georg, merchant
74	Kratz Stephan, farmer	89	Köpf Joseph, farmer

Number of the house	Name and occupation of the proprietor	Number of the house	Name and occupation of the proprietor
90	Priest's house. Monsignore Jos. Schröder, chief priest	106d	Ostler Joseph, day-labourer
91	Forester's house. Gröbl Alois, forestinspector	106e	Hochenleitner Ferd., sculptor
92	Wolf Johann, Hotel zum "Weisswirt"	107	Kurz Joseph, keeper of roads
93	} Ruederer Joseph, author	108	} Hillern Wilhelmine von
93a		109	
		110	Old wood-carving school
		110a	Rutz Joseph, turner
		110b	Lang Andreas, sculptor
94	Norz Thomas, farmer	111	Lutz Viktoria
95	Zwink Seb., house-proprietor	111a	Lutz Maria
96	Albrecht Andr., wood-carver	111b	Mayr Otto, district veterinary surgeon
97	Albl Andreas, wood-carver	112	Niklas Genovefa
98	Mangold Otto, sculptor and dealer	113	Schmid Alois, sculptor
99	Stadler Andreas, wood-carver	114	Mayerhofer Julie
100	} Friesenegger Wilhelm, farmer	115	Bernauer Seb., farmer
100a		116	Zwink Sebastian, farmer
101	Hett Johann, wood-carver	117	Köpf Michael, wood-carver
102	Kirchmayer Joseph, forester	118	Reiser Rochus, Hotel zur "Sonne"
102a	Schaller Joachim, house-proprietor	119	Klammer Dom., wood-carver
102b	Kratz Leonhard, day-labourer	120	Bauer Seb., burgomaster
102c	Wolf Adalbert, postman	120a	Weiss Johann, locksmith
103	Kemser Johann, farmer	121	Sepp Johann, shoemaker
104	Flunger Anna	121a	Böld Andreas, wood-carver
105	Zwink Anton, wood-carver	121b	Oppenrieder Martin, wood-carver
105a	Wolf Johann, wood-carver	122	Haag Sebastian, farmer
105b	Dedler Johann, carpenter	122a	Haser Anton, sculptor
105c	Rutz Jakob, day-labourer	123	Bierling Seb., shoemaker
105d	Dedler Benno, wood-carver	124	Lang Andreas, wood-carver
106	Leiss Joseph, tailor	124a	Mayr Andreas, wood-carver
106a	Prison	125	Liebherr Martin, farmer
106b	Schaller Maria	126	Dedler Johann, butcher
106c	Schwaller Ignaz, day-labourer		

Number of the house	Name and occupation of the proprietor	Number of the house	Name and occupation of the proprietor
126a	Spensberger Leonhard, turner	139b	Deschler Seb., wood-carver
127	Schneider Steph., gamekeeper	140	Stückl Alois, farmer
128	Dedler Johann, Hotel "zum Lamm"	140a	Brodingen Ignaz, saddler
129	Schuster Peter, parish servant	141	Schweighofer Nikolaus, proprietor of a saw-mill
129a	Gindhart Klem., day-labourer	141a	Schweighofer Nikolaus.
130	Wolf Joseph, Hotel "zum Turm"	142	Police-station
131	Mayr Andr., Hotel "Osterbichl"	143	Stadler Katharina
131a	Schilcher Georg, beer depot	144	Schiesselbauer Klemens, smith
131b	Wright Heinrich, house-proprietor	144a	Gstaiger Joseph, plumber
131c	Scheck Johann, commercial traveller	145	Rutz Leo, Hotel "Zum weissen Rössl"
131d	Scholl Karl, bailiff	146	Gerold Joseph, butcher
131e	Prestl Walburga	147	Gerold Alois, shoemaker
131f	Köpf Alois, tailor	147a }	Hitzelberger Frz, confectioner
132	Köpf Georg, armourer	148 }	Lang Guido, dealer
132a	Landauer Abraham, merchant	149	Gerold Joseph, butcher
133	Gerold Georg, farmer	150	Madersbacher Joseph, farmer
133a	Polz Bartholom., wood-carver	151	Lang Anton, doctor of medicine
133b	Albl Mathias, wood-carver	152	Gerold Anna
134	Gerold Georg, farmer	153	Noder Maria
135	Heinzeller Walburga	153a	Gebhart Johann, day-labourer
135a	Ott August, butcher's shop	154	Müller Michael, farmer
135b	Mayr Magdalena	154a	Albrecht Leonh., day-labourer
135c	Albl Antonie	155	Mayr Ant., controller of meat
136	Mayr Guido, sculptor	156	Gerum Anton, keeper of the forests
136a	Albl Anton, wood-carver	156a	Haag Joseph, day-labourer
137	Kratz Andr., keeper of roads	157	Linder Joseph, day-labourer
138	Lang Joseph, merchant	158	Gabler Max, saddler
139	Kratz Joseph, day-labourer	159	Zunterer Heinrich, butcher's shop
139a	Mayr Guido, sculptor		

Number of the house	Name and occupation of the proprietor	Number of the house	Name and occupation of the proprietor
160)		180	Parish church
160a)	Lang Guido, dealer	181	} Rendl Peter, sculptor
163	Speigel Otto, hairdresser	181a ^{1/2}	
163a	Lang Guido, dealer	181a	Dedler Mathias, wood-carver
163c	Haser Ludwig, carpenter	181b	Stahl Mathilde
164	Lang Guido, dealer	181b ^{1/2}	Edel Florian, superintendent in a factory
165	Stadler Paul, wood-carver	181c	Uhl Eduard, wood-carver
166	Bauhofer Dominikus, wood- carver	181c ^{1/2}	Haser Joseph, carpenter
166a	Stadler Helene, wood-carver	181d	Klucker Jakob, day-labourer
167	Minderer Georg, shoemaker	181f	Stückl Max, joiner
167a	Achmüller Joseph, day- labourer	181g	Speigel Anna
168	Rainer Max, wood-carver	181h	Haag Magdalena
168a	Uhl Johann, wood-carver	181i	Böld Ludwig, saddler
169	Zunterer Maria	181k	Walz Joseph, shoemaker
170	Mairz Peter, keeper of roads	182	Schmid Eduard, brick-layer
170a	Sailer Martin, shoemaker	182 ^{1/2}	Bierling Sebastian, shoemaker
171	Steidle Marianna	182 ^{1/3}	Bierling Jakob, goldsmith
172	Weiss Johann, locksmith	182a	Lanz Franz, day-labourer
173	Mangold Johann, postman	182b	Bigatti Valentin, plumber
173a	Beinhofer Sekunda	182c	Piller Peter, mason
173b	Schmid Benno, shoemaker	183	Strauss Monika
174	Haag Benedikt, day-labourer	184	Funk Otto sen., day-labourer
174a	Müller Johann, mason	184a	Funk Otto jun., carpenter
175	Daisenberger Anna	185	März Ludwig, decorator and painter
176	Bauhofer Georg, wood-carver	186	Bierling Rudolph, day-labourer
177	Keller Georg, "Holzmeister"	186a	Fichtl Georg, day-labourer
177a	Krach Michael, day-labourer	186b	Schmid Adolf, carpenter
178	Hönig Sebastian, farmer	187	Hesse Arno, decorator and painter
179	Breitsamter Melchior, wood- carver	188	Stadler Konrad, farmer

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**7 Performances of Mozart's Works in
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„The Schumann Commemoration“

„Richard Strauss Performances“

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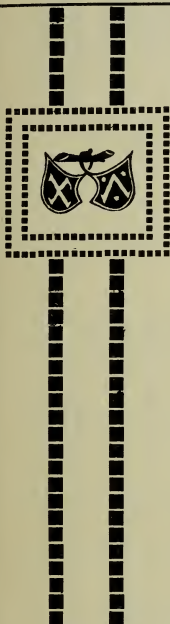
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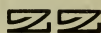




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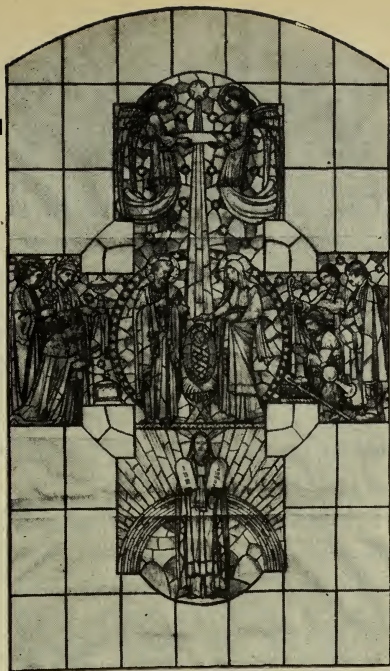
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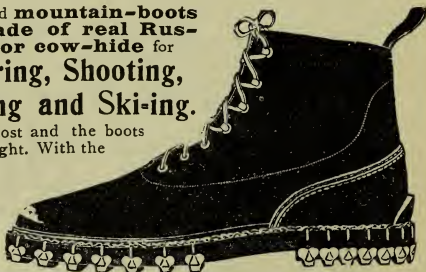
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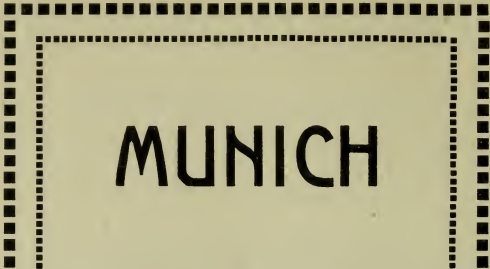
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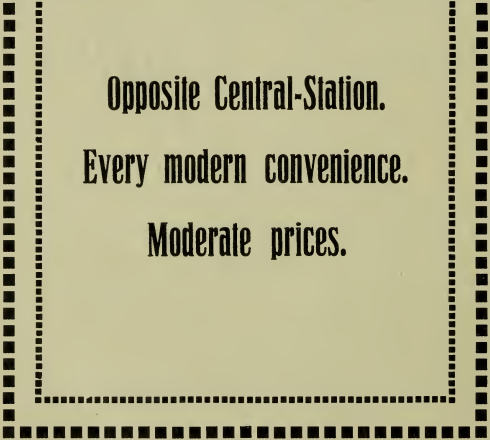
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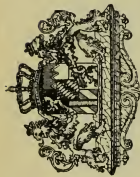
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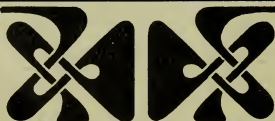
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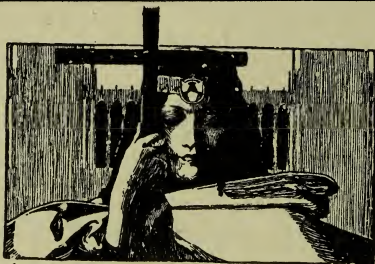
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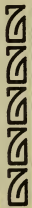
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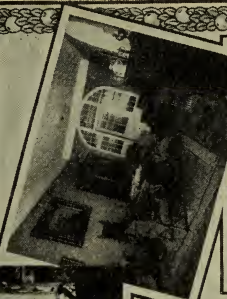
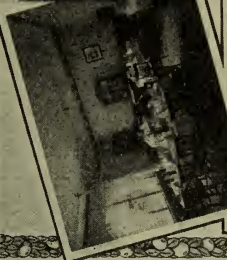
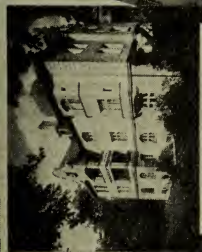
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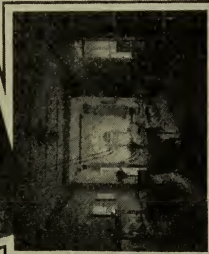
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